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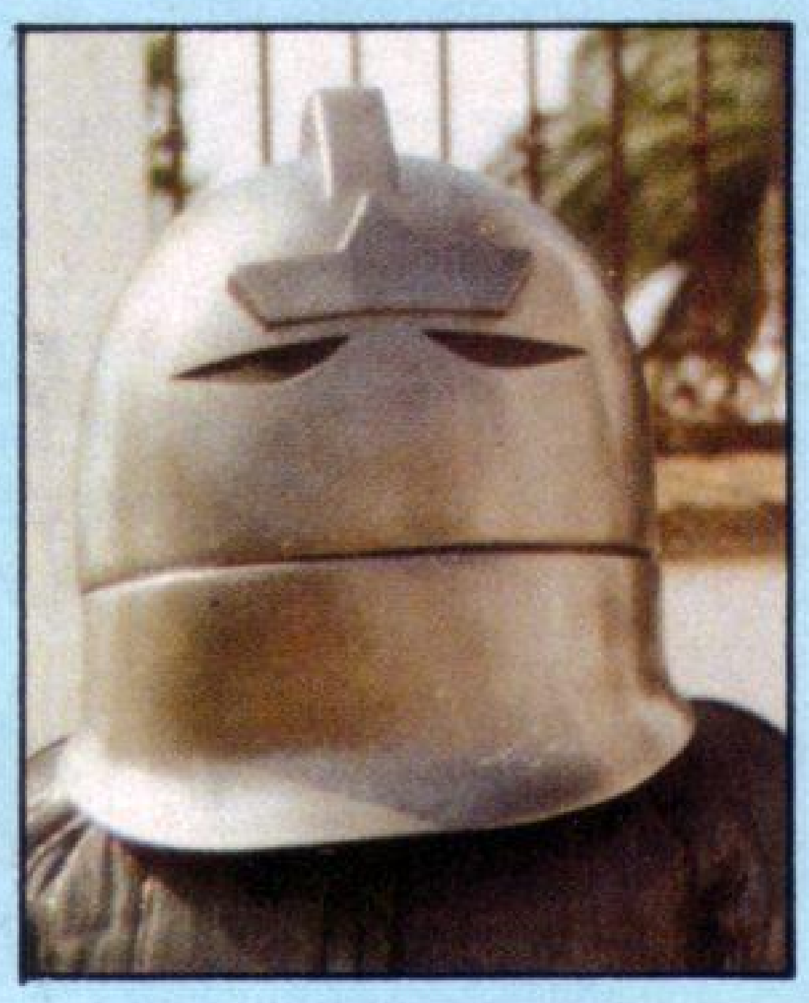
Doctor WHO MAGAZINE™

No. 164 ● 8th SEPTEMBER 1990

Inside:

The Two Doctors
Or is it breakdowns?

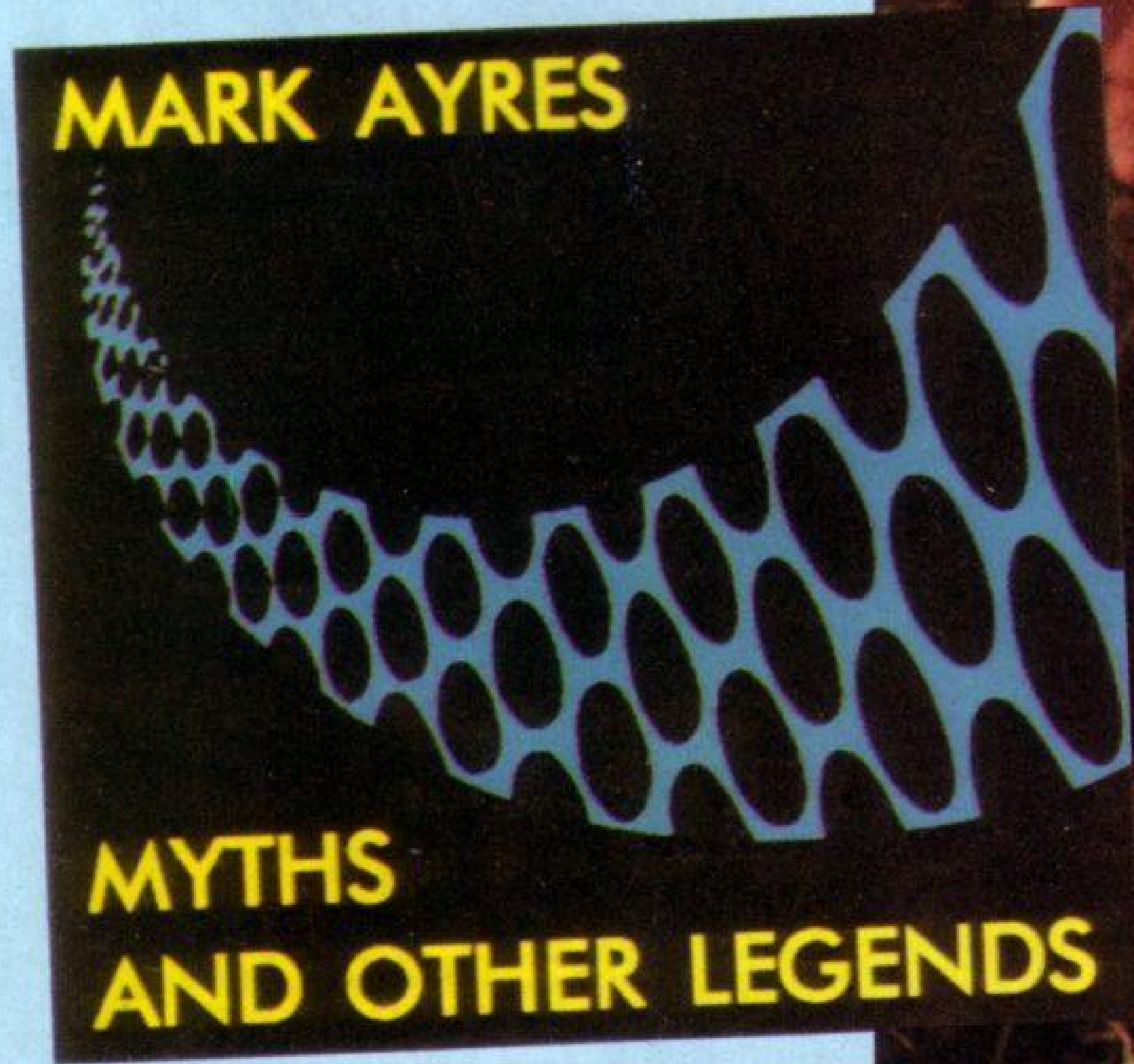


John Nathan-Turner
The Heat is Off...

Marek Anton
Playing The Destroyer

Terror of the Autons
A new archive begins!

Plus



MARK AYRES

MYTHS
AND OTHER LEGENDS

Ten LP's must be won!

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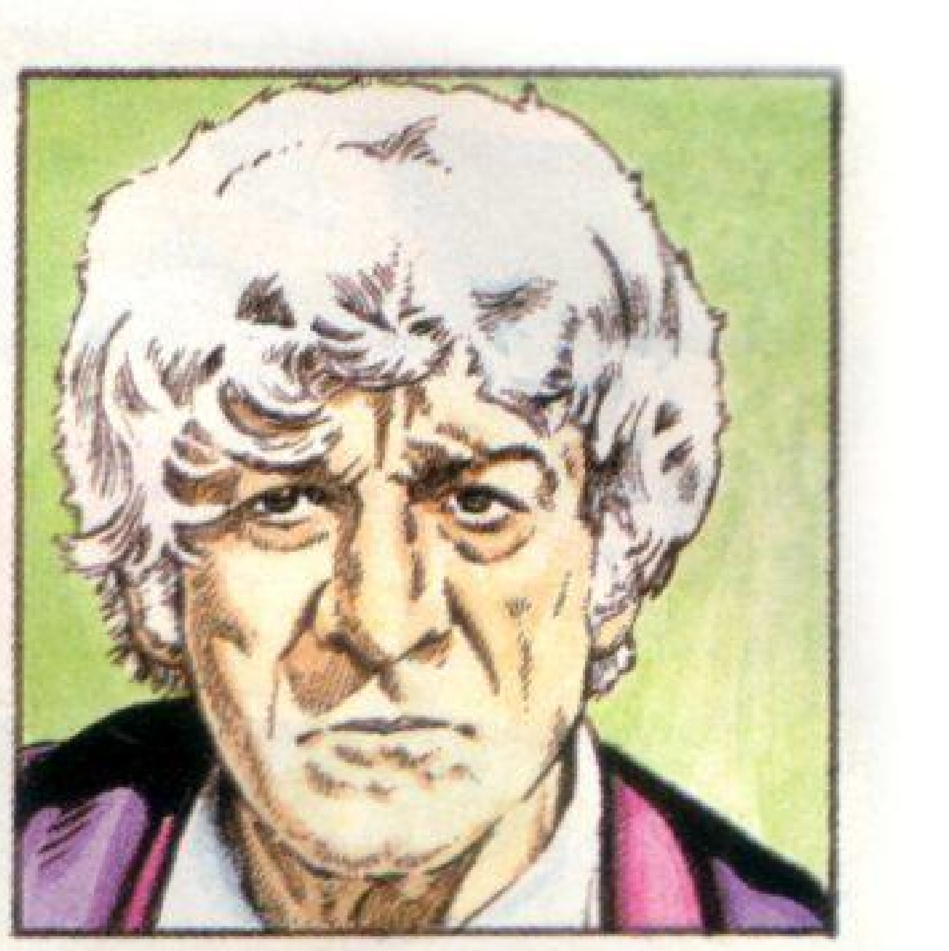
TERROR OF THE AUTONS



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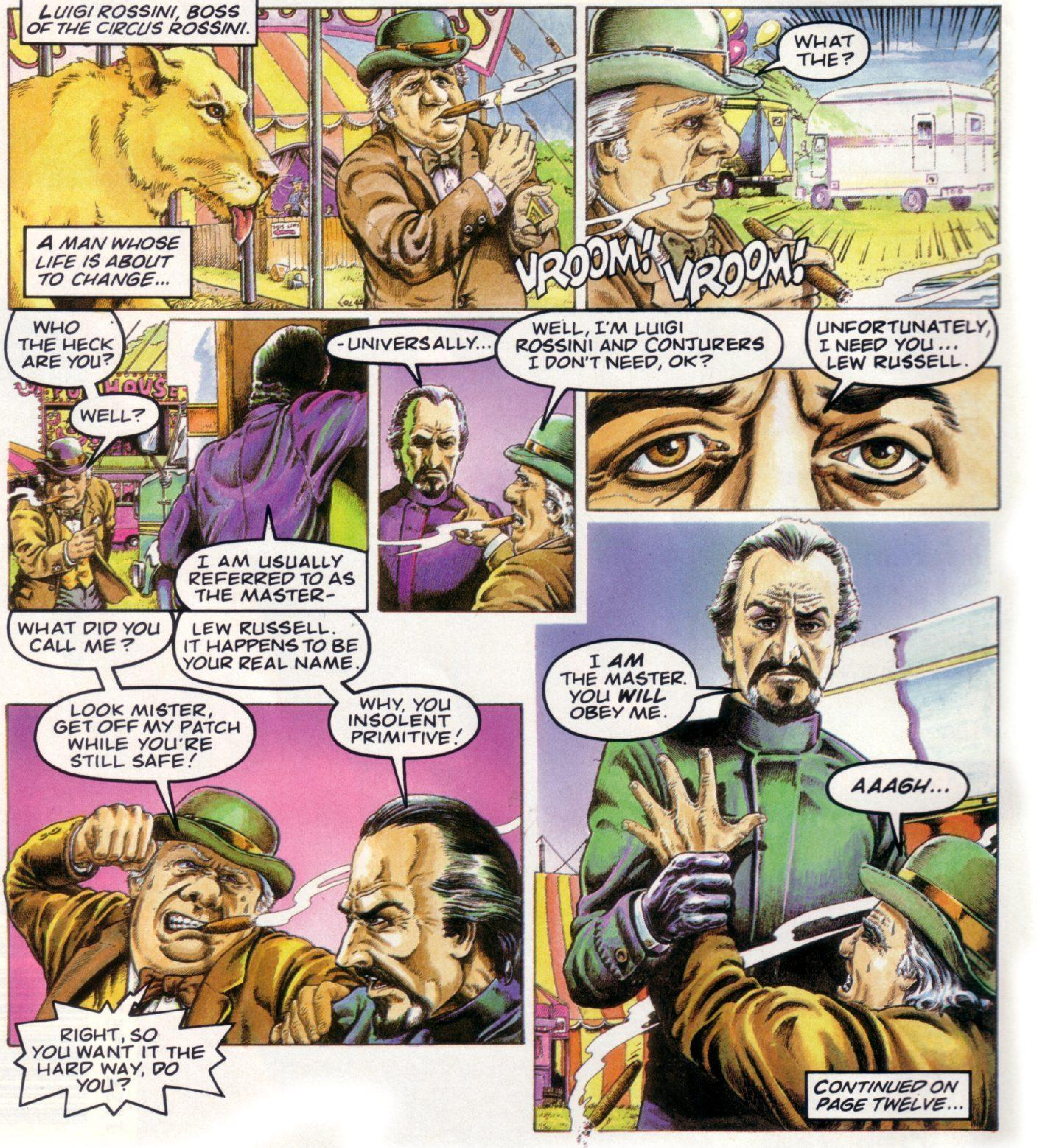
LUIGI ROSSINI, BOSS OF THE CIRCUS ROSSINI.
A MAN WHOSE LIFE IS ABOUT TO CHANGE...
WHAT THE?
VROOM! VROOM!
WHO THE HECK ARE YOU?
WELL?
I AM USUALLY REFERRED TO AS THE MASTER-
-UNIVERSALLY...
WELL, I'M LUIGI ROSSINI AND CONJURERS I DON'T NEED, OK?
UNFORTUNATELY, I NEED YOU... LEW RUSSELL.
WHAT DID YOU CALL ME?
LEW RUSSELL. IT HAPPENS TO BE YOUR REAL NAME.
LOOK MISTER, GET OFF MY PATCH WHILE YOU'RE STILL SAFE!
WHY, YOU INSOLENT PRIMITIVE!
RIGHT, SO YOU WANT IT THE HARD WAY, DO YOU?
I *AM* THE MASTER. YOU *WILL* OBEY ME.
AAAGH...

CONTINUED ON PAGE TWELVE...

"What's happening, Doctor?"

Various Companions, etc!

Welcome to the first four weekly issue of **DWM** – a change that will bring you even more regular issues of your favourite Magazine. We remain the *only* newstand publication to bring you solid *Doctor Who* from cover to cover (barring the occasional advertisements, of course).

So, what is coming up while we wait for new television stories? Plenty! We'll be continuing our news, archives, Matrix Data Bank, Off the Shelf and other regular features. Interviews with actors from the series, backroom production crew and other people connected with the world's longest running science fiction tv series will remain prominent features. Apart from occasionally looking at the myths and legends that surround *Doctor Who*, there'll also be new adventures featuring the Seventh Doctor and Ace, in both text and comic strip form.

Still want more? Then watch out for our TARDIS Special later this year, more *Who* merchandise competitions, the odd free gift. . . there's more than enough to keep us occupied – and we hope to keep you occupied, too!
Stick with us!

PIN-UP: *THE CURSE OF FENRIC*
Photo © BBC 4
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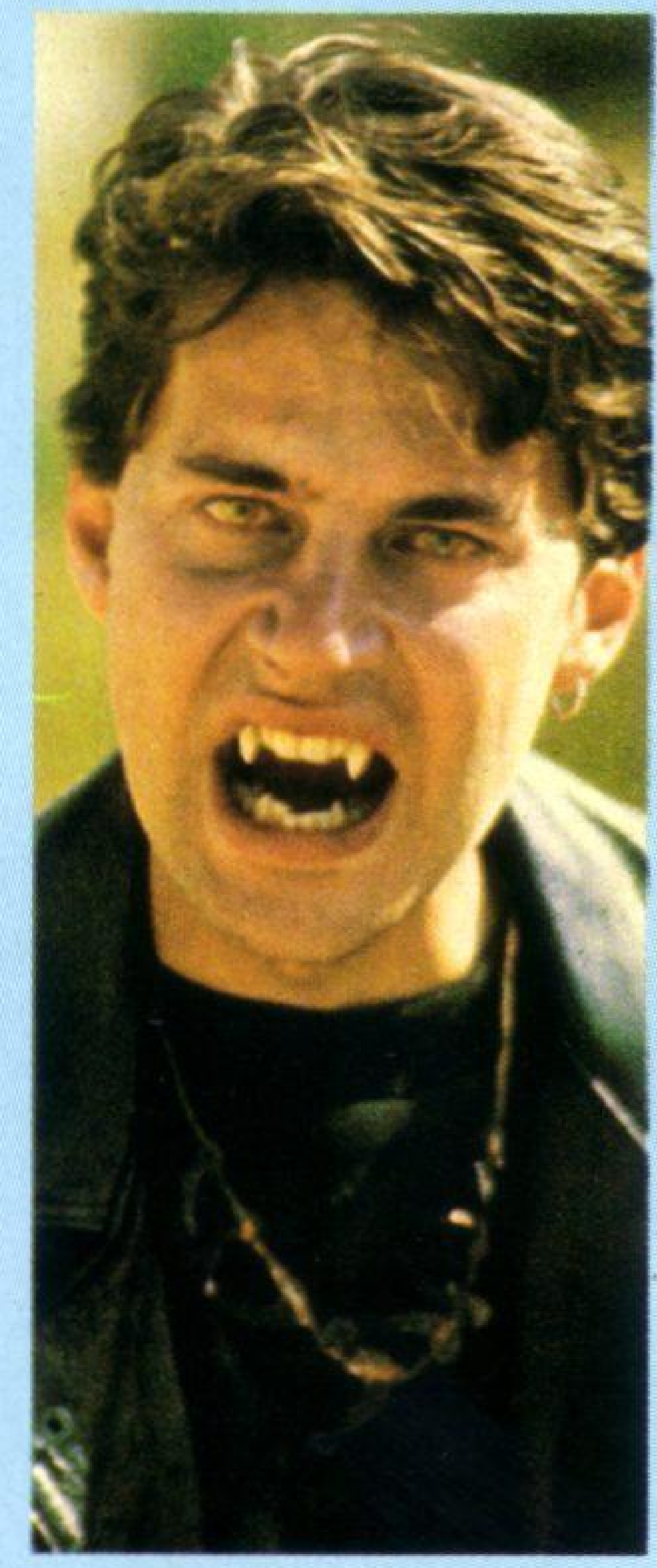

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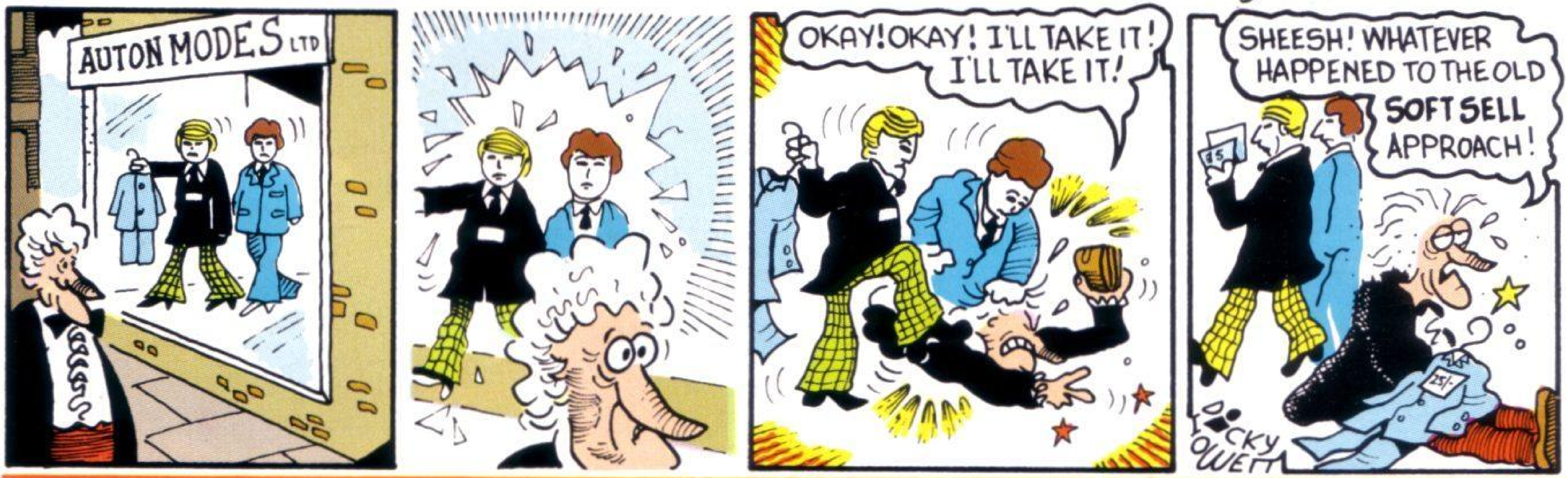
Thanks this issue to: Andy Grant, John Nathan-Turner and Vicky Thomas.

On the cover: Tom Baker as the Doctor with the Melkur in *The Keeper of Traken*. Photo © BBC.

Doctor Who? by Tim Quinn and Dicky Howett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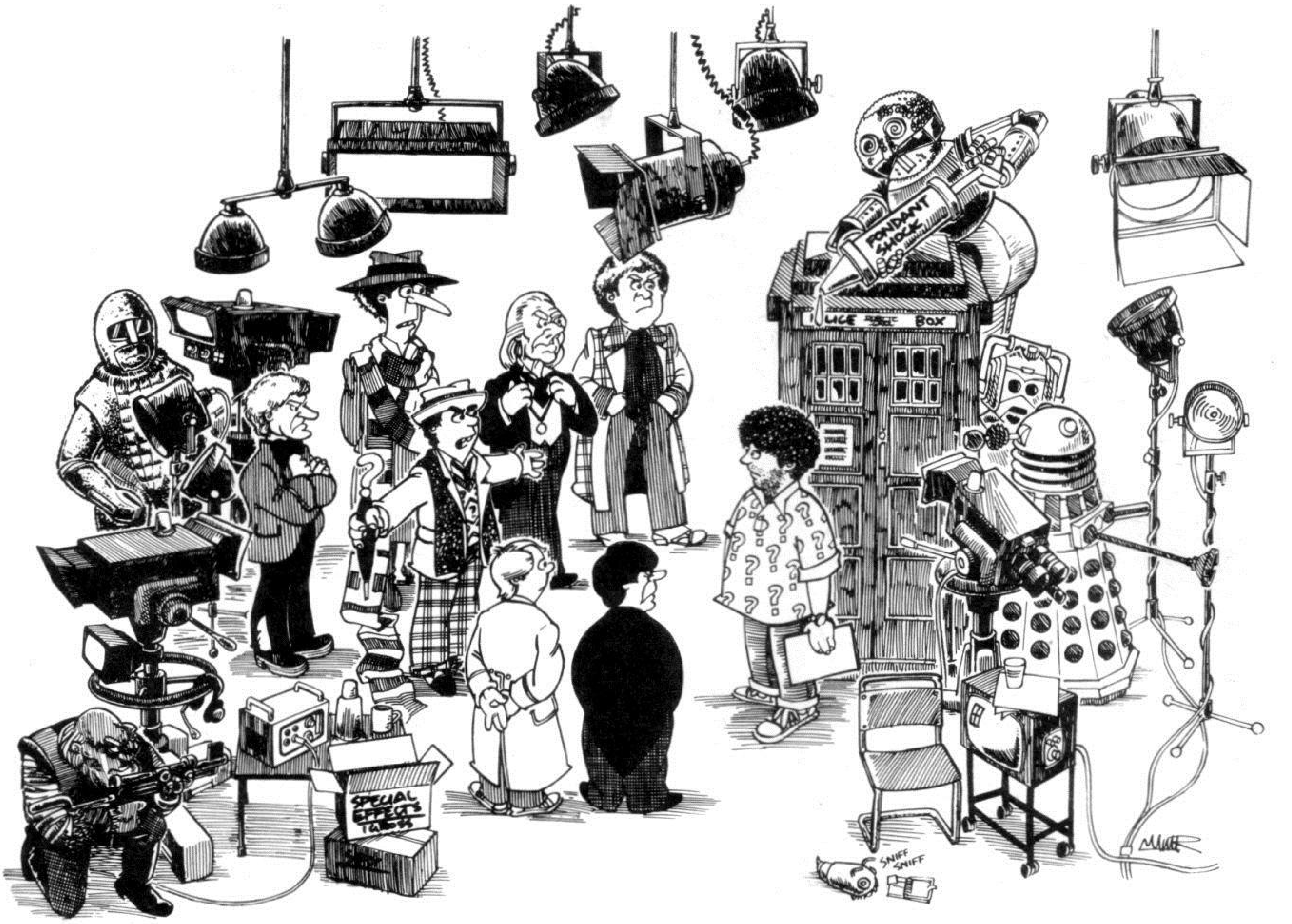
Gallifrey Guardian



" WELL JOHN, IF YOU DIDN'T ASK US ALL TO MEET YOU HERE, WHO *DID?*"

RUMOURS, INC.

Despite increasing pressure for a decision from the series' anxious fans, the BBC's future production plans for *Doctor Who* had still not been announced at time of going to press. A firm decision was expected at the end of July but the BBC still stand by their announcement, made earlier this year, that the series will continue. Independent production is now 'almost definite', according to sources at BBC Enterprises. The possibility of a return to longer seasons has also been considered.

Cinema Verity, run by the series' original producer, Verity Lambert, was recently reported to be a front runner under consideration for independent production of the show, but was unavailable for comment. Verity may soon sell off an unspecified stake in her film company to media investment company Media Ventures International. Also said to be under consideration is the possibility that *Doctor Who* will remain an 'in-house' production, under the control of an independent producer.

The decision on the future of *Doctor Who* is closely tied to a review of all BBC1 programming strategy by senior BBC executives, following a drop in ratings in the first half of 1990. The review is closely linked with ratings, licence fee negotiations with the Home Office and increasing competition from ITV and the new satellite channels.

Figures for the first quarter of 1990 put BBC1's audience share at 37.4 per cent, a decline of 2 per cent from its 1989 high. ITV's decision to broadcast *Coronation Street* three times a week and its heavy investment in peak-time popular drama (in stark contrast to a reduction in programme funding for the BBC) appear to be major factors in the decline, with increased advertising income providing backing for the commercial channel's improved ratings.

While a start date on recording new *Doctor Who,* which may be early 1991 to allow recording a longer season, is still to be decided British Satellite Broadcasting, overseas tv stations and BBC Home Video at least seem to have recognised the demand for the series, providing ample opportunity to keep up with some of the older adventures of the Doctor.

BBC Enterprises announced a pre tax profit of £14.3m from their £200m plus turnover on July 3rd. The company has achieved, one year ahead of schedule, the five year target set by Director General Michael Checkland to double the enterprise income from the 1985/86 base of £100 million. A significant contribution was the £3.5 million deal with BSB to re-screen archive material such as *Doctor Who.*

This profit means £45 million will be reinvested for new programmes. *Doctor Who*'s production costs could be derived from this new tv budget making a strong argument for its continuance as an in house production.

COSTUME SALE

It is likely that there will be a sale of *Doctor Who* costumes in the near future. **Further details next issue.**

JOHN NATHAN-TURNER LEAVES

John Nathan-Turner, producer of *Doctor Who* since 1979, has announced that he will be leaving the BBC at the end of August.

His connections with *Doctor Who* go back as far as Troughton's *The Space Pirates.* From Production Unit Manager during the Graham Williams period, John began producing the series at the start of its Eighteenth Season with *The* ▶

◀ *Leisure Hive.* During his period at the helm, he has produced just over fifty stories (including *K9 & Company*), introducing three Doctors and eight companions. *Doctor Who* has also seen numerous changes, including a cut in season length, an eighteen month cancellation-turned-hiatus, an incredible growth in related merchandise and organised fandom worldwide and now, an undecided future.

John says he hopes to take up production of one of the many projects that he has proposed on a freelance basis. His assistance to **DWM** since he became Producer has been invaluable and we wish him the best of luck, whatever the future prepared for may be. **JNT – The Heat is Off, Page 9.**

BSB – YOU WATCHED, THEY LISTENED

British Satellite Broadcasting has bowed to pressure from *Doctor Who* fans and now plans to broadcast all complete stories in order, starting again with *An Unearthly Child.* The series will also be relaunched with an entire weekend of *Doctor Who* on the Galaxy entertainment channel.

The new satellite network was flooded with complaints after it failed to keep an early pledge to show all surviving stories from the twenty-seven year old programme (See **Issue 161**). Instead, BSB purchased fifty three black and white episodes – nine of the twenty two complete monochrome Hartnell and Troughton adventures – to give it a year's programming.

The BSB Press Office received more phone calls, letters and complaints about *Doctor Who* than any other programme on Galaxy channel, and the relaunch is believed to have been the direct result of pressure from fans. It is understood that BSB are currently negotiating with the BBC to obtain copies of all the complete stories from Season One.

If the channel does transmit all the *Doctor Who* episodes this will take its programming into the Twenty-First century, with more than five hundred episodes available. The change of heart certainly shows the satellite network is standing by its advertising motto: 'You watch, we listen'.

★BSB's decision to relaunch its *Doctor Who* programming should be nothing new to American readers, whose efforts to keep the show on their local Public Broadcasting Stations over the years have met with varying success. In the United States, fans have a far greater influence on PBS programming, since their money (through pledge drives and personal donations) raises not only money to continue to buy the series but also raises funds for the PBS station.

On one occasion in the early Eighties, Chicago's Channel 11 dropped *Doctor Who* from its schedule and the station was promptly picketted by enraged fans demanding its return! Needless to say, the show soon went back on air.

DOCTOR WHO WEEKEND – PLANS NEAR FRUITION

The entire weekend of *Doctor Who* to relaunch the series on BSB will be screened on September 22nd and 23rd on the Galaxy Channel. More than thirty hours of programmes are being put together, featuring vintage adventures of the first three Doctors, documentaries about the programme and new interview material with both actors and backroom staff on the series.

Details are still being finalised but BSB hopes to have former companions from the black and white era, production staff and even a Doctor or two appearing as links between stories. Links are being produced by Galaxy's entertainment magazine programme *31 West* and John Nathan-Turner will be appearing alongside that programme's regular presenters.

Probable showings are *The Dominators, An Unearthly Child, The Daleks, The Keys of Marinus, The War Games* and *The Mind Robber.* At least one colour adventure from the Pertwee era will also be included and – most exciting of all for fans – possibly single surviving episodes from stories partially junked by the BBC. "The BBC could never stage something like this but we can," said a spokesperson for the network, citing the planned event as an example of what the network could do with its five themed channels. "We're really thrilled about the weekend and there should be some great surprises for casual viewers and fans alike."

A comedy weekend is also planned for later this year on Galaxy and if the *Doctor Who* event is a success it could well become an annual occasion. From October the current once-weekly showings (with one inbuilt repeat showing) will go back to *An Unearthly Child* and then screen all complete adventures in their original transmission order.

David Bishop

THE CURSE OF FENRIC – LATEST UPDATE

Plans to release *The Curse of Fenric* on BBC Video are gathering pace. The material has already been reviewed and the next stage will be re-editing cut scenes onto the original master recording of the programme.

About seven to eight minutes of material will be restored to the story, mostly in Part Four. It's hoped work will be completed by September, with a February 1991 release still on schedule although this remains provisional.

Meanwhile, next month sees the video release of *The Dominators* and *The Web Planet* in Britain, neatly wrapped in two excellent new covers drawn by Alister Pearson.

DOWN UNDER . . .

Reports from Australia indicate that ABC chiefs were so impressed with Season Twenty-Six that they may put the stories out in prime time late this year. Plans are apparently afoot to move repeats of the show from its current 'kiddie' slot to a later time. Tom Baker is still the Doctor down under, with repeats of his stories currently being shown.

MORE *WHO* IN GERMANY

Doctor Who has proved a success in West Germany, and the tv station RTL are currently looking at purchasing more colour episodes as far back as *Spearhead from Space,* the first Jon Pertwee adventure.

The three Sylvester McCoy series were transmitted on Sunday lunchtimes and gained a respectable rating for that time slot of one – two millions, enough to prompt RTL into buying more material and re-schedule transmission to a more adult slot.

MERCHANDISE

Space Adventure, which housed the London *Doctor Who* exhibition, remains closed with the company in the hands of the liquidators. A buyer for the 3001 complex is currently being sought and it is hoped that the *Who* exhibition, will remain on the site when it re-opens.

ATTACK! ATTACK!

W.H. Allen are on the hunt for new writers, following the BBC's decision to allow the publication of original *Doctor Who* novels that aren't based on tv scripts. The first set of four books will pit the Doctor against the Timewyrm, the creation of an alien invading force that turns out to have a life of its own. Left to its own devices it begins to wreak havoc throughout space-time and the Doctor and Ace, following their adventures in Season Twenty-Six, will be out to stop it.

The latest hardback volume of *The Encyclopedia of the Worlds of* Doctor Who is now on sale from **Picadilly Press,** the exacting work of David Saunders with illustrations by Tony Clark.

Broadsystems *Doctor Who* adventure phone line is now in operation, offering an adventure phone line and a trivia quiz. The quiz lasts less than five minutes but the game is longer. Broadsystems strongly advise that anyone who wants to play the game who does not pay the phone bill **must** check with the person who does first. The game pits the Doctor and Ace against the Daleks in a mysterious underground city, with the Master lurking somewhere in the background.

A quick reminder that this issue of ***Doctor Who Magazine*** is the first four weekly edition, with **Issue 165** on sale 6th September in the United

WHO'S AMERICA

Jon Pertwee entertained some six hundred fans in Los Angeles over Memorial Day weekend (May 25th-28th). "His Elegance" (as Tom Baker calls him) regaled guests at *Gallifrey One* with humorous stories, jokes and impressions. The man's energy and spirit are boundless. Through numerous panel and autograph sessions, Jon never showed signs of tiring. Likewise, his well-known benign smile was never missing. He had no news on the status of the stage play, *The Ultimate Adventure*. Depending on when and where the show tours again, he might be interested in donning his frilly shirt, smoking jacket and cape!

Also appearing at the convention were Sgt. Benton himself, John Levene, and John Nathan-Turner. By the time this article is read, John hoped to be making an announcement of the next series on which he would be working.

The three guests from Britain spent much of their "spare time" during evenings and after the conclusion of the con by shopping in several famous L.A. stores. Pertwee was spotted picking out some natty new outfits in the Banana Republic shop. (Perhaps he was stocking up in case the Doctor decides to go on safari).

A quick note: The Friends of *Doctor Who* have moved again. Their new address is PO Box 14111, Reading PA 19612-4111 USA. The largest active *Doctor Who* fan organisation in the United States, membership costs $7.50 (US) and $10.00 (Canada and Overseas). Membership includes Intergalactic Passport, membership card, membership button and quarterly newsletter. ***Mark Gasper.***

Kingdom featuring an exclusive, new Katy Manning interview.

Dapol have recently released yet another colour permutation of their popular Dalek, painted grey with black spots.

CONVENTIONS

Photo © Alan Jeffries.

The recent Carousel convention in Cardiff saw a host of SF television guests, including Jacqueline Pearce, Peter Miles, Michael Wisher, Peter Tuddenham, stuntman Terry Walsh, DWM artists Lee Sullivan and Mike Collins, writer Mervyn Haisman and director Paul Bernard. In a panel filled weekend the charity auction for Dreams Come True raised about £3000. A script treatment for *The Abominable Snowmen* – its first draft – raised £600 alone.

Plans for *Who*niverse 1990, which takes place on September 1st, have reached near completion. Taking place in Abingdon, just eight miles from Oxford, the guest list (work permitting) includes: Sophie Aldred, Colin Baker, David Banks, John Nathan-Turner, Fiona Cumming, Ian Fraser and Terrance Dicks. Jon Pertwee is also tentatively scheduled. We're told the convention will be based around the inside of a Dalek saucer with monsters on hand, plus video interviews with other stars of the show. All proceeds from the event will go to the Society for sick Newborn and their Parents – SNAP for short. Details: 12, Edward Street, Abingdon, Oxon OX14 1DL.

A video featuring highlights from the Galaxy Convention in Glasgow has been released, all proceeds going to charity. Details (enclose an sae): Galaxy Con Video, 185 Randolph Drive, Clarkston, Glasgow, Scotland G76 8AT.

BEYOND THE TARDIS

Peter Davison is appearing in a new situation comedy written by Eric Chappell entitled *Fiddlers Three*. According to *TV Guide*, he'll also be re-appearing as Dr Stephen Daker in a one-off special edition of the wonderfully black *A Very Peculiar Practice*.

Belated congratulations are in order for **Colin Baker** and his wife Marion on the birth of their third daughter at the beginning of May. They've named her Lalage (pronounced like allergy.) Fern. The poll for the actor's union, Equity, elections closed on July 20th and Colin was nominated as a candidate to become a councillor for the Act For Equity group. He previously withdrew from running a few years back because of his commitments to *Doctor Who*. He joined **Nicholas Courtney,** who was seeking re-election and stuntman **Tip Tipping.**

Amongst the policies their group is pursuing is the fight against the recent tax changes relating to theatre work, the monitoring of how the payment of tv royalties compares against residuals and campaigning against government cuts in arts subsidies.

Leonard Sachs, who was the third of four actors to play Borusa over the years, died in June aged 82, the result of a kidney infection he had been suffering since Christmas. Best known as the compere of the BBC's long running *The Good Old Days,* his Borusa was the Lord President of Gallifrey in *Arc of Infinity*. He also played Admiral de Coligny in *The Massacre* during the **William Hartnell** era.

Other recent deaths sadly include **Anthony Steven,** who wrote *The Twin Dilemma,* **Pamela Dale,** an extra in *Robot* and a person in the crowd during *Snakedance;* **John Witty,** the irate sounding computer voice in *The Seeds of Death; The Chase's* very own Frankenstein, **John Maxim; Paddy Ryan,** a stuntman on *The Masque of Mandragora* and **Arthur Parry,** a Citizen of Alzarius from *Full Circle*.

Eric Barker, one of the most important men in furthering **Jon Pertwee**'s radio career many years before he became the Doctor, also died recently.

The Wilson Sisters, who played the 'Doo Wap' girls in *Delta and the Bannermen*, have released a new album, *The Wilsons*. It's the first record to be released by BBC Enterprises that has no connection with a tv show and it earned them a place at the Big Valley country and western jamboree in Canada in July. They're the first British band to have gained an invite. The sisters are the daughters of De Lores Whiteman, who played Aunt Vanessa in *Logopolis*.

Finally, the BBC hospital drama series *Casualty* seems to be becoming a home from home for former *Doctor Who* contributors. Not only does **Andrew Cartmel** script edit the series but **Alan Wareing** has directed three stories of the forthcoming season, one by **Stephen Wyatt** and another by **Rona Munro** (which also features a small piece of music by **Mark Ayres**). **Ben Aaronovitch,** who's also working on BSB's *Jupiter Moon,* and **Ian Briggs** have also contributed scripts. **Andrew Morgan** is also directing part of the series.

Reporters this issue: *John Freeman, Mark Duncan, Mark Gasper, David Bishop. Beyond the TARDIS compiled by Dominic May.*

RECORD COMPETITION

Metro Music International have just released a new album, ***Mark Ayres – Myths and Legends.*** In addition to his work for the Reeltime Pictures Myth Maker tapes, Mark is perhaps better known for his incidental music for *The Greatest Show in the Galaxy, Ghost Light* and *The Curse of Fenric.* Earlier this year, his work gained him the top vote in the Best Incidental Music section of the **DWM** annual season poll. The album features fourteen tracks, including many from the Mythmakers Interview tapes and two tracks, *Terror in Totter's Lane* and *The Headmaster* which formed part of Mark's original demo submission to John Nathan-Turner in 1988.

The album costs £6.99 in the shops but we have **TEN** copies to give away, plus **TEN** *Variations on a Theme* picture discs for the runners up. All you have to do is answer the simple questions below and send in the voucher (or a copy of it) to ***Doctor Who Magazine*** (Myth Competition), Marvel Comics Ltd., Arundel House, 13/15 Arundel Street, London WC2R 3DX. Entries must be received no later than Friday **October 12th 1990.** All multiple entries will be exterminated.

1. Which tv story begins with the Seventh Doctor listening to a live jazz band?

....

2. Who wrote the incidental music for *The Claws of Axos?*

....

3. What musical instrument enabled the Fifth Doctor to discover a secret control room in *The Five Doctors?*

....

Name ....

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....

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THE HEAT IS OFF

JOHN NATHAN-TURNER

As John Nathan Turner prepares to move on to new projects, former BBC publicist Kevin O'Shea (interviewed in *Issue 158*) talks to him about his time on *Doctor Who* . . .

When John Nathan-Turner was asked to interview me for the **Doctor Who Magazine** I thought it only fair that as he was also leaving the programme, I should be allowed to interview him in return. Apart from anything else it provided me with a good excuse to revisit his extraordinary office which is crammed with *Doctor Who* memorabilia – a veritable Aladdin's cave.

John was born and brought up in Birmingham and was educated at King Edward's School, Aston and Longdon Hall, Staffordshire. I asked him what his early ambitions had been. "I wanted to get into advertising but I was rather ignorant about what it involved. I thought I could write jingles and catch phrases for commercial television.

"I went to see some friends of my father to find out more about it and I suddenly realised that it was very different from what I had thought – that the area in which you devised, wrote and presented these things was a long way from the actors who would be putting them over. It was the show business side that attracted me."

Bitten by the showbiz bug, John turned down a place at Hull University and became a stage manager at a Birmingham nightclub called Castaways. "It was a vast place with a floor covered by a carpet with footprints all over it. In the Galleon Bar they had cabaret six nights a week with such artists as Lonnie Donnegan, Little and Large, Shirley Bassey and Susan Maughan. I got my first real taste of show business there. But my father insisted that I should learn a trade. The job I was doing was an evening one so during the day I became a settler in a betting office – (my father was a bookmaker) – working out how much was owed to the punters. The hours worked out well because my day job finished when racing was over for the day. I never got into the habit of betting myself because I was too close to it."

Eventually John broke into the theatre world when he became the property master on a pantomime at the Alexandra, Birmingham. "It had a very starry cast – Rikki Fulton, Des O'Connor, the Dallas Boys – and this experience finally decided me upon where I wanted to go in life. I started to do a bit of dressing on touring productions including a Brian Rix farce in which Wendy Padbury played a little Indian Prince. Then I met a former stagehand called Graham Williams – yes, that Graham Williams! – whose girlfriend worked for the BBC at Gosta Green, the forerunner to Pebble Mill. She was a clerk to the Head of Costumes and there was a sudden crisis which meant that they urgently needed a male costume assistant. Well, I can't sew and I can't knit but it was more a case of checking the gear and brushing the artists down before they went on camera. I was on a month's contract. I did a lot of work on *The Newcomers* and met people like Bill Sellars, who I would later work with on *All Creatures Great and Small* and Tony Cornish, producer of the serial *United*."

When his contract came to an end John was advised to write to BBC Appointments but like so many people he got nowhere. So he returned to the theatre for three years, first as an assistant stage manager and then as a stage manager. "I acted in many plays in rep. One production we did was *According To The Evidence* which was based on a book by Henry Cecil. We tried it out in Birmingham and then in Leeds. We should have opened in London at the Savoy but the show wasn't ready. There was a film within the play which showed a girl later murdered and I was also in the film as her boyfriend which ironically enough that was shot in Brighton where I now live. I also doubled in the film for Michael Gwynne, who was not available at the time.

"When the play eventually opened in London, I had become stage director and actor at the Everyman Cheltenham and, because the film wasn't reshot, I was also appearing at the Savoy. It was my only West End appearance!"

By this time *Doctor Who* had begun. "I missed the first transmission of *An Unearthly Child*, the first episode, but caught it when it was repeated a week later. Then I watched it fairly regularly until work in the theatre interrupted this."

INTO THE BBC

By 1968, John's persistence had paid off and he had joined the BBC. He worked as a floor assistant on *The Space Pirates* with Patrick Troughton, Frazer Hines and Wendy Padbury. "In those days the programme was made at Lime Grove Studios which was murder, as the studio was on the fourth floor and all the dressing rooms were in the basement and the ground floor. I spent a lot of time running up and down stairs. I next worked on the show during the days of John Pertwee on *The Ambassadors of Death*. In the meantime I had worked on a lot of other drama programmes. I was back on *Who* in a story called *Colony in Space*, then there was quite a gap during which I became an assistant floor manager, then a production assistant and finally a production unit manager on *Doctor Who* under Graham Williams. I was PUM for Bill Sellars on *All Creatures Great and Small* at the same time! I used my own dog Pepsi in this.

"Robert Hardy wanted to echo the books and have Siegfried with dogs constantly yapping at his heels. Being a mean PUM, there was no way that I was going to spend money on hiring all those dogs every week, so we used two of Bill's, one of Robert's, one that belonged to script editor Ted Rhodes and Pepsi. She wasn't called Pepsi in the programme because it was set before the drink was invented. She was called Pepper and we both worked on the show for the next three years."

The late Martin Lisemore, producer of some of the BBC's finest classic serials, was a major influence on John's career. "I was an AFM on his production of *The Pallisers*, a twenty-six part costume epic and our production manager had to go into hospital. Martin had confidence enough to let me take over rather than bring someone else in. When he was tragically killed in a car crash just after his biggest success *I Claudius* some of his closest friends in the ▶

business decided to mount a show as a tribute to him.

"They booked a theatre but had no experience of putting on anything of that nature so they asked me to take it over. I roped in Ted Rhodes, and together we compiled, wrote and produced the show. The BBC was magnificent, giving us secretarial help, production staff, costume designers and the use of your own publicity team. We raised enough money to set up a trust fund for the family.

"During my third year as a PUM, I also did *Flesh and Blood* with Thora Hird, Bill Fraser, Michael Jayston and Nigel Stock, most of whom later appeared in *Doctor Who.* Then one day I was called in to see Graeme McDonald, Head of Series and Serials, and I can remember exactly what he said – 'John your time has come. I want you to produce *Doctor Who.*' So I started at the beginning of November 1979."

K9 GETS THE BOOT

I asked John which were his favourite monsters. "They have to be the Daleks. I know that everyone else says the same but the first time the Daleks were on the set I swelled with pride and a little fear. It really was a tremendous thrill. I also liked the Haemovores and the Destroyer. They were particularly successful and I would have to include Sil for Nabil Shaban's wonderful portrayal. My least favourite was K9." I pointed out that K9 was hardly a monster. "To me he was. I couldn't wait to get rid of the metal mut!"

"The show's star trio were too strong for their opponents. The Doctor was of course a Time Lord and Romana a Time Lady. Then you had K9, a mobile computer – even the Daleks would have had trouble with it. Whatever scrape the Doctor got into, all he had to do was call for K9. The Doctor's ingenuity for getting out of danger was being undermined. So K9 had to go." Nevertheless, John relented enough to produce the one-off programme *K9 and Company* later on.

K9 was not the only departure. "Lalla Ward wanted to leave the programme and Tom Baker, having played the Doctor for seven years, also decided to go two stories later. When that happened, I decided to break with the tried and trusted tradition of the programme. Normally the changeover of Doctors was marked by a regeneration in which the Doctor's face was gradually phased out but you didn't see the face of his replacement – they often didn't have one at the time! But because Tom had played the role for so long I thought that as we had cast Peter Davison earlier than usual we should establish him as soon as possible so his face was seen at the end of the series."

During his time on the programme, John would often tell me of the minority element among the fans which caused him quite a bit of trouble over the years. "We had a lot of theft from the studios and from my own office, some minor and fairly valueless, others causing us difficulties. Nicola Bryant's dressing room was raided and a pair of shoes and two plastic artifacts from her costume were taken. We were in studio again next day and most of the costume staff were rushing round London in taxis trying to find a pair of shoes that would match the previous day's shots. Eventually they had to dye a pair and Nicola worked all afternoon in a pair of wet shoes with her feet turning pink.

"We also discovered that pre-transmission scripts were circulating openly at a well-known public school for boys and sometimes I saw them on sale at American conventions selling for as much as two hundred or two hundred and fifty dollars. On one occasion a huge pile of scripts was reduced to about half the size overnight! I had to change the locks on my office door more than once. I used to get quite upset about people finding out what was coming up in the storylines but in recent years I've come to think that if people want to spoil it for themselves then let them. Now it's *Eastenders* that seems to be suffering most from this sort of thing."

The Master (played by Anthony Ainley) has caused problems for all four Doctors' during John's period as Producer, seen here menacing Peri (Nicola Bryant) in *Planet of Fire.* Photo © BBC.

FACING THE CRITICS

During John's years as producer of *Doctor Who* the programme would sometimes come in for criticism and as the publicity officer for the show I would tend to get involved in dealing with this. It was said to be too violent at some times and too much like a pantomime at others. "At various stages we came into a lot of flack. In retrospect, sometimes the criticism has been fair. As far as violence is concerned, perhaps we did go a little bit beyond the line of what was acceptable occasionally. But I don't agree that it was ever like a pantomime.

"Panto is a very specialist genre of theatre which stems from the commedia dell'arte. If anyone can really show examples of panto in *Doctor Who* I'd love to see them. I don't recall a song sheet or a transformation scene either – unless you count the regenerations!"

But what did John think about the more extreme criticisms which included "fans" demanding that he should be sacked? "All criticism hurts but I've been in and out of fashion so many times that in a way I'm more worried when I'm high in the publicity stakes." When Michael Grade took *Doctor Who* off the air both John and I found ourselves up to our eyes in controversy and we both had to walk a very difficult line. "The weekend before I was told," says John, "I went to an American convention. The day before I left, a friend called to say that he had heard the show had been axed and then my story editor had a similar call from one of our writers.

"We both denied it vehemently and innocently, but when I returned on the Monday or Tuesday, I was told it was being rested for a year. I remember that you issued two press releases in one week saying that it wasn't axed, it was simply being rested and two of the tabloid newspapers immediately claimed to have saved *Doctor Who*! All Fleet Street was trying to get a quote from me about the situation but I passed all those calls on to you." (Indeed he did. Thanks a bundle John!)

"As a staff producer I felt it appropriate to say nothing. But as far as the fans were concerned, it was their finest hour. Their activities were amazing. There was talk of jamming Wood Lane and marching to Downing Street with Daleks and Cybermen. It showed the BBC their loyalty and their devotion to the programme. As you know from the location visits and photo calls that we later did, the press kept up a constant barrage of questions asking me how I felt about Michael Grade's decision. They were always after a salacious quote. I was amused that when Grade left to go to Channel Four. The press reported that the Daleks had seen off their greatest enemy! This line was nothing to do with either of us!"

When the programme eventually returned it was with a succession of star-studded cast lists. I asked John if this had been a deliberate policy on his part. "There had always been good actors in the programme but not necessarily well known ones. I decided to try and have at least one name in each story. This snowballed to such an extent that agents would ring up and say so-and-so would like to play a baddie or a monster. Patrick Troughton always wanted to play a monster anonymously but I couldn't assure him that no one would ever know."

RECORDING ABROAD

When I took a press party to Paris for the filming of *City of Death*, it looked to me as if the unit were not having an easy time of it. It seems I was right. "On the first day of filming" says John, "we discovered over lunch that Lalla's shoes had been lost and that was just the beginning. When we went to the art gallery where we were to film we found that it was closed. And when Tom and Lalla mimed opening the gallery door a piercing alarm went off! We had to pack everything up hastily and move on before the police arrived. I remember that you and your Fleet Street gang dived into the nearest bar!

"On the second day, a cafe we had chosen because it had a fine view of the Sacre Coeur was totally boarded up and there was worse to come on the final day. At the Louvre, our fixer arrived to tell us that we had been denied permission to film. Our director, Michael Hayes, asked me what we should do. 'Do it quickly' I replied."

John had happier memories of filming *Arc of Infinity* in Amsterdam. "We were filming in a huge square. It was the scene in which Peter Davison as Omega (impersonating the Doctor) had been infected. He was covered in green gunk and rice crispies and was filmed moving through the crowds and the pigeons. No one batted an eyelid!"

The most exciting location for *Doctor Who* would surely have been Singapore. I had been out there with some press when we were making *Tenko* and found that the Singapore Tourist Board were keen to have more productions made there. John got in touch with them and went there for a recce. Alas, this was just before Michael Grade took the programme off the air so the story was never made. "It would have involved Peri hankering for a trip home to the United States and began with her seeing the Statue of Liberty through the Tardis screen. Then she discovers it's a replica in an ornamental garden. That was just one of a wide variety of locations we planned to use in Singapore. The story would have involved Kate O'Mara as the Rani."

As our interview drew to a close, I asked John what he felt about his dealings with the tabloid press over the years. "While I know the tabloids can make things up when desperate, I found that if you give them straight answers they respect you. A lot of the hacks have since become my friends."

I can vouch for that. A few weeks before I was due to leave the BBC I received a letter from the **Doctor Who Magazine** inviting me to an Awards evening where I was to be presented with a citation for my services to the programme. John was also invited so we travelled together to the venue – a West End pub – only to find no trace of anyone connected with the magazine or the fans. Eventually John inquired at the bar and was given an envelope with a note saying that the venue had been changed to a nearby restaurant. I must confess that I was feeling a bit irritated by then but John insisted that we should go to the new address.

When we walked through the door I couldn't believe my eyes. I saw a very familiar face, then another, then some more. There were something like thirty Fleet Street hacks there holding a surprise farewell dinner for me. I had been totally hoaxed. "You were shell-shocked for about an hour," says John. But I tell the story to show that when they wanted a decoy to get me there, it was John Nathan-Turner that the press turned to!

Now, as we both sever our links with the programme, I asked John for his final thoughts. "My record-breaking involvement with *Doctor Who* is now at an end. On the whole it's been ten hugely enjoyable years. And in the words of the Doctor – 'This is the end . . . but the moment has been prepared for.' ◆

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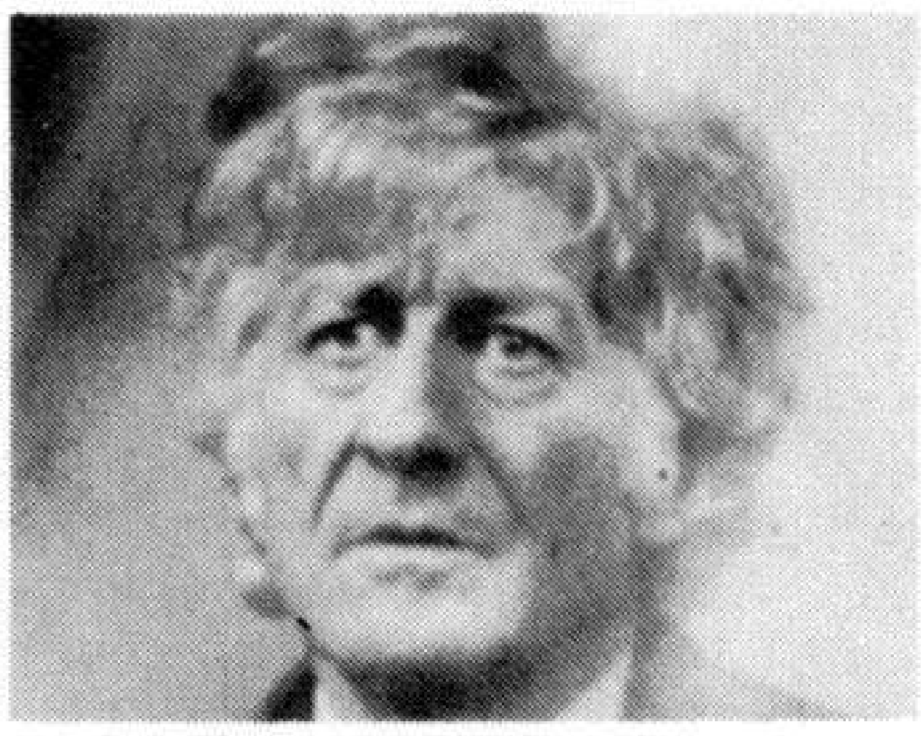

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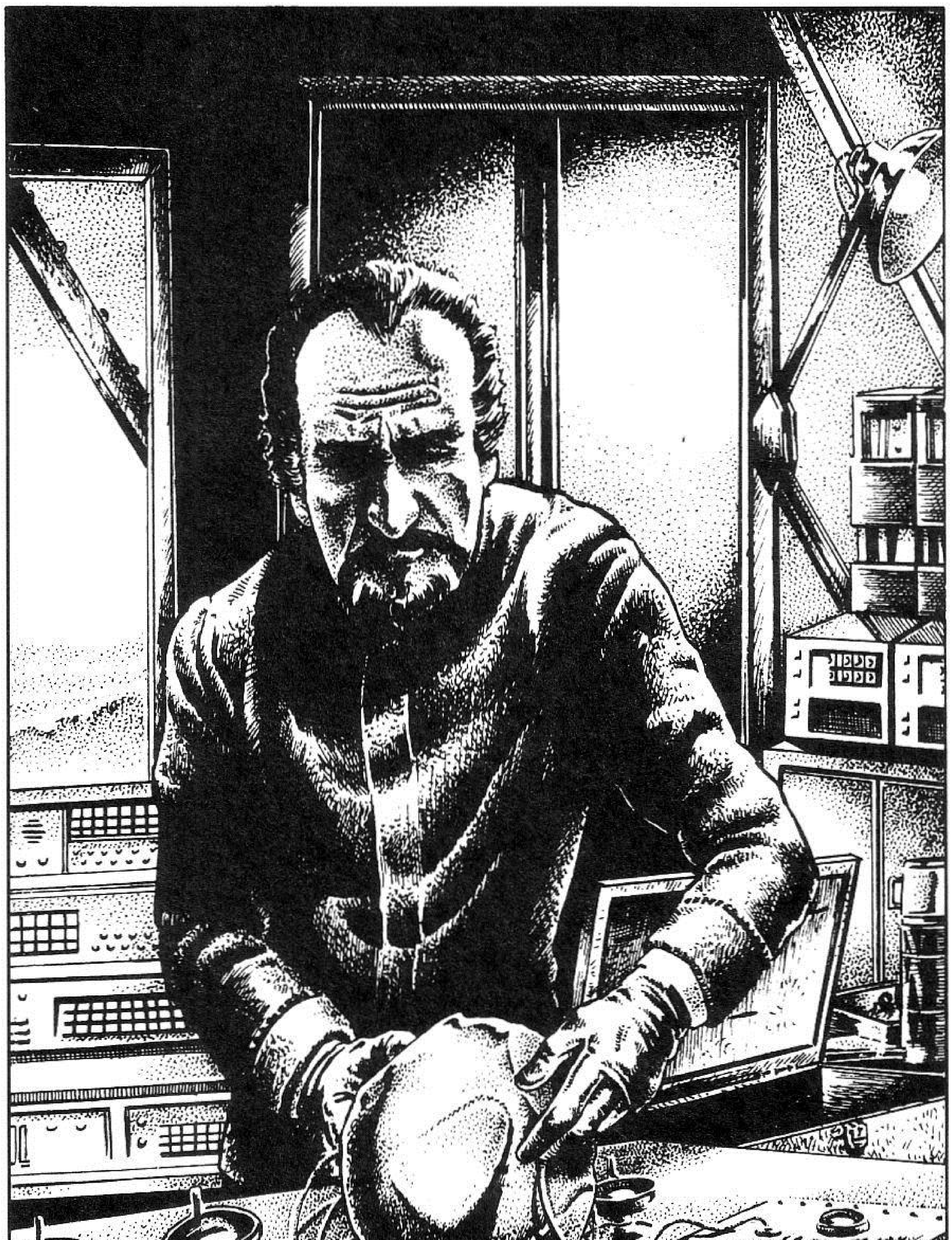


EPISODE ONE

As crowds flock into the big top, the circus' owner is surveying his pitch when a horsebox materialises out of thin air, accompanied by a sound he cannot recognise. The man who emerges from the vehicle is dressed in a black tunic, has a pointed beard and a sinister air, explaining that he is usually referred to as 'the Master'. The 'Italian' owner, Luigi Rossini, advises the new arrival to go, but the Master knows of his real identity: cockney Lew Russell. As Rossini attempts to strike the man, the Master gazes into his eyes and orders him to obey. Moments later, Rossini follows at a mere snap of the Master's fingers.

In a museum of space hardware, the Master smashes open a glass case containing a Nestene energy unit in a UNIT ammunition box, whilst Rossini strikes down a guard.

The Doctor is at work on a circuit when a young woman he assumes to be the tea lady enters his lab. As the circuit starts to smoke, the woman sprays the component with a fire extinguisher, ruining three months of work. The Lamodean's method of steady state micro-welding was perfectly safe, the Doctor explains. The girl introduces herself as Josephine Grant, the Doctor's new assistant; a fully trained agent in cryptology, explosives and safe breaking. The Doctor tells her she is unsuitable for the job, but is alarmed when she tells him the energy unit has been stolen from the National Space Museum, to which Lethbridge Stewart had loaned it. Who would want to steal a dormant alien intelligence?

At the Ministry's Beacon Hill Research Establishment, a scientist collects some data from a technician, Goodge, in a cabin atop one of two radar dish towers. The scientist departs, watched by the Master, who enters the room and fires a strange gun at Goodge. He then connects the energy unit into the controls and realigns the dishes.

In the ground office, the scientist is alerted to something odd when oscilloscope readings go crazy. Goodge's failure to reply prompts his investigation. By the time he arrives, the Nestene sphere is glowing with new life and the Master stares hard into his eyes. . .

The Brigadier and the Doctor discuss the fact that Liz Shaw has returned to Cambridge, fed up with holding test tubes for the Doctor, and that Miss Grant has been placed in UNIT because she has relatives in high places. She can be reassigned if the Doctor breaks the news to her himself, but the Doctor cannot bear to upset the girl when she enters, and so welcomes her instead. Jo's news from Captain Yates that two scientists are missing at a radio telescope intrigues the Doctor.

Yates meets the Doctor, Jo and the Brigadier when they arrive in Bessie at Beacon Hill. The Doctor starts up the gantry for the cabin whilst Jo and the Brigadier meet the director. Outside the cabin, a Time Lord appears in mid-air wearing a business suit, having travelled 29,000 light years to warn the Doctor that another of their race, the Master, is on Earth. He has learnt much since the two last met, and will try to kill the Doctor. Before the Time Lord vanishes again, he points out to the Doctor that the door into the cabin is booby trapped. A thread leads to a volatiser which will destroy the establishment should it fall. The Doctor hurls himself into the room and catches the bomb, dismantling it as the director and Yates enter. The director explains that Professor Philips and Goodge are missing, but an examination of Goodge's lunch box reveals the shrunken corpse of its owner inside.

The Master, posing as 'The Colonel', is met at short notice in a factory office by the young Mr Farrel. The 'customer' says that the people he represents cannot have too much plastic. Farrel proves an easy victim for the Master to hypnotise.

In his lab, the Doctor describes the Nestenes to Jo and Yates, suspecting they resemble an octopus. Their bridgehead has already arrived via the radio telescope, and the Brigadier proposes to search the plastics factories. Whilst the Doctor boils away the volatiser's fifteen megaton contents, he tells the Brigadier that the Master is working for the Nestenes.

At the factory, the Master connects the energy unit to the production line as Jo climbs into the compound and hides. But as Farrel says his father will object to the Master's plans for the plant, Jo knocks over some crates and at once the Master focuses his gaze on her . . .

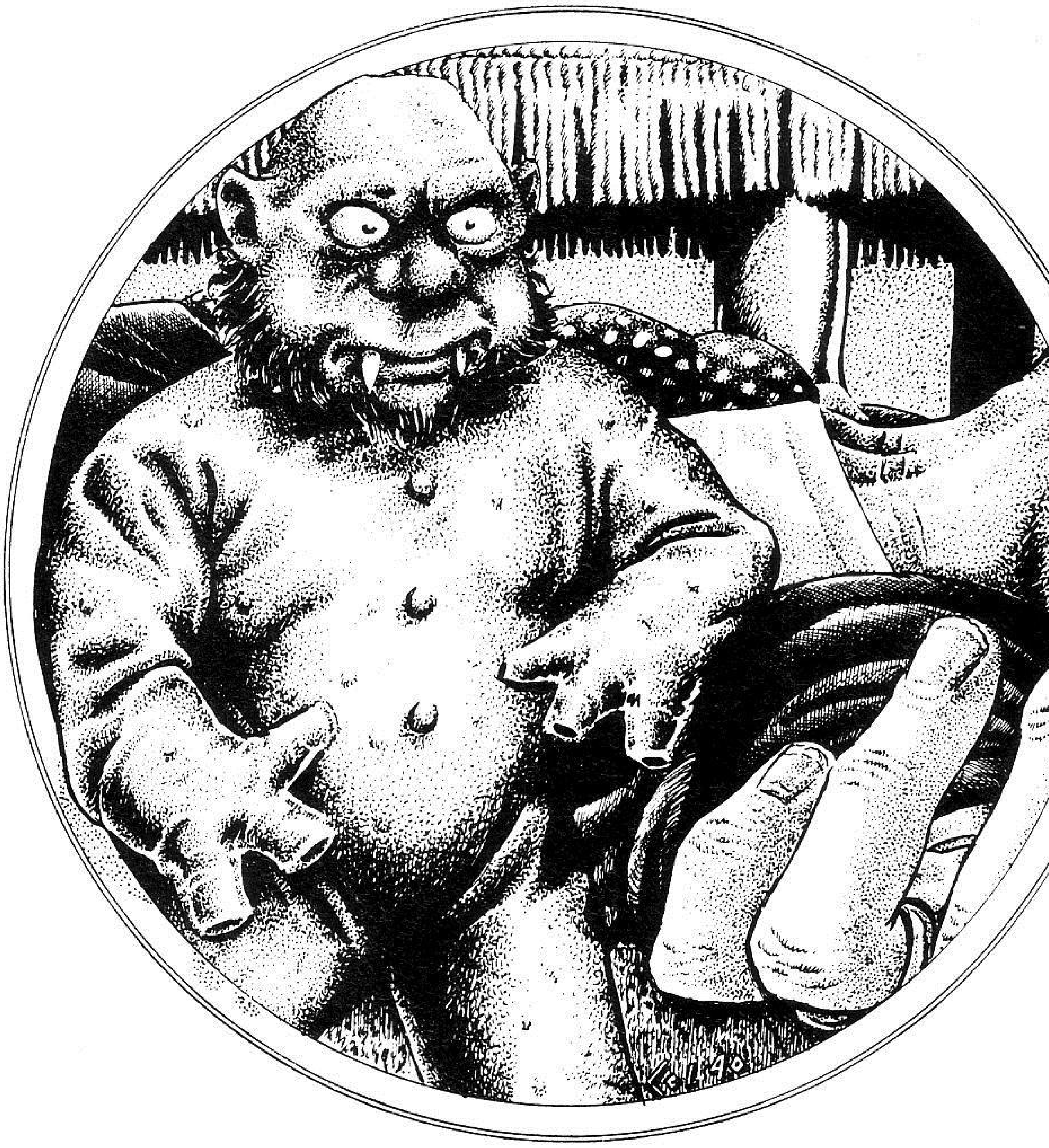
In Farrel's office, the hypnotised Jo tells the Master about the Doctor's visit to Beacon Hill. He orders her to return to UNIT with a negative report and no memory of him. Her other instructions are already implanted.

Sergeant Benton tells the Doctor and Yates that Philips' car has been found abandoned in a field nine miles from Beacon Hill, and a locked zinc UNIT box is in the boot.

James McDermott, the Irish production manager, argues with Farrel about the changes made by 'Colonel Masters', and so Farrel departs to fetch him from the lab. The Irishman asks Sylvia, the secretary, to call Mr Farrel Snr.

In the Research Laboratory, the Master transfers life from the Nestene globe into four Autons. One almost attacks Farrel when he enters, but the Master stops it.

Benton brings the tied UNIT box into the lab, where Jo suddenly produces a key which can open the padlock on it. The Doctor suddenly realises it is a bomb. Jo winds Yates and continues struggling to open the now smoking box. . .



EPISODE TWO

Benton grabs Jo and the Doctor is able to hurl the box out of the lab window where it explodes in the canal. Jo is now in a trance of post hypnotic alienation, as the Master can totally control some minds. She is locked in a deep trauma.

'Colonel Masters' meets the irate McDermott and shows him one of their new products, a black plastic chair which inflates by itself. McDermott dislikes it, but the Master influences him to try sitting in it. The chair smothers and kills him, but the Master feels it is inefficient. The human body has a basic weakness which he will exploit with a few inches of plastic.

Jo emerges from her trance and the Doctor reassures her of their safety. She knows she saw the Master in a factory office, but cannot recall where.

Rex Farrel's father has arrived to find his son supposedly in shock over McDermott's death. He too is concerned about 'the Colonel's' ideas. The Master's attempt to hypnotise the older man fails, so he leaves. Farrel Senior tells his son he has till tomorrow to dismiss 'Masters', or he will come out of retirement to run the firm himself.

Outside the factory, the Master turns up the heating in Farrel's car, and as the older man is about to drive off insists that he takes one of their new products; a hideous troll doll. He throws it on the rear seat as Farrel Senior drives off.

Jo has recovered and the Brigadier proposes to search all the factories she visited. Yates says that the field where Philips' car was found had recently been home to a circus which has moved on to Tarminster. The Doctor elects to investigate alone and Jo is left behind, bemoaning the poor start to her new job to Yates. As Farrel drives along, the doll comes to life, but when the driver turns the heating down and opens a window, it falls dormant.

Rex reports to the Master that the staff have been sent home, and now the Nestene Autons are running the factory at maximum output. The Master reveals that he has used Philips to lure the Doctor to the circus, where he will be killed.

The Doctor arrives at the circus in Bessie and starts questioning some of the folk there. He is watched by both a huge strong man, and Jo, who has hidden herself.

John Farrel arrives home and his wife feels the doll is evil as he tells her about McDermott's sudden death.

The Doctor senses something strange when he passes the Master's horsebox, and is just examining it when he is grabbed by Rossini and the strong man. Jo sees him taken away to Rossini's caravan. Inside, 'Doctor Smith' is questioned by Rossini and Tony, the strong man, about what he is up to. Searching the Doctor, Rossini finds a photo of Philips.

Jo calls the Brigadier from a 'phone box and tells him about the Doctor's capture. Returning to the circus, she sees Philips entering the Master's horsebox.

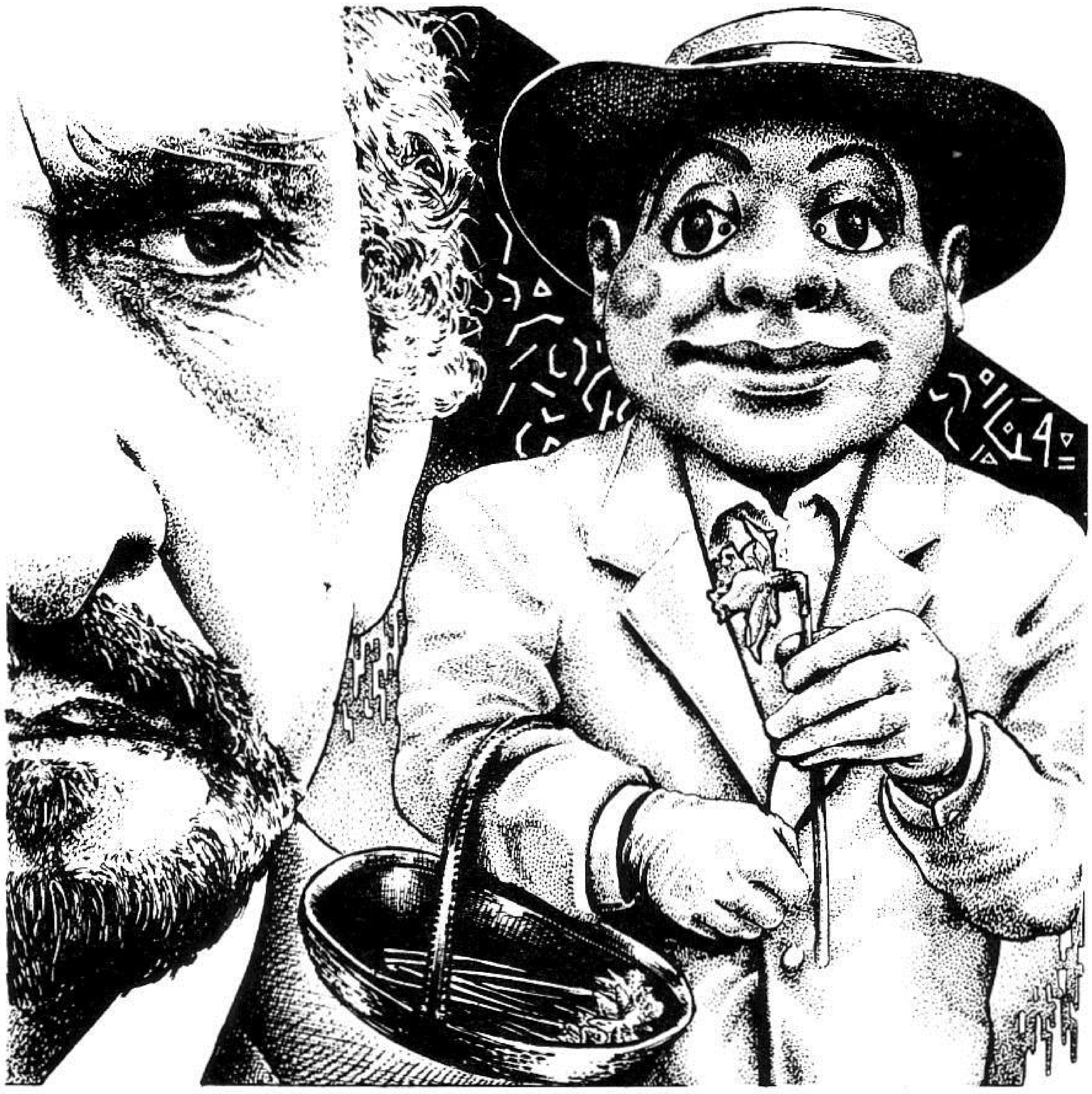
When Mrs Farrel goes to make coffee in the kitchen, the doll on the radiator comes to life and attacks John Farrel. His wife enters the room to see his dead body and screams.

Whilst the Brigadier and Yates head for the circus, Rossini leaves Tony to guard the Doctor. Jo appears at the window, and when the Doctor distracts the drinking strong man she sneaks inside and knocks Tony cold with a plant pot. Jo starts to release the Doctor.

In Rex's office, the hypnotised Philips reports on a monitor screen and the Master sees Jo at the circus. Philips knows what he must do. The Doctor is about to explain to Jo about the horsebox when Philips enters the caravan holding a silver rod grenade. The Doctor tries to break through the conditioning, reminding the scientist he is Professor George Philips. At the last moment, the man staggers outside but is killed by the device as it goes off. The Doctor dives inside the Master's horsebox for a moment and emerges with a circuit as the pair are surrounded by Rossini and some of his ruffians. Rossini hits the Doctor with a mallet as a black police Jaguar arrives. Two policemen stop the riot and bundle the Doctor and Jo inside. Yates and the Brigadier drive up seconds later.

In the police car the Doctor recovers and checks the circuit, believing Lethbridge Stewart sent the police. However, at UNIT HQ, Benton radios to the Brigadier that the police have checked in. The vehicle at the circus was not a police car.

The Doctor and Jo realise their ▶



destination is not Tarminster, but a quarry. A suspicious Doctor asks to see the second policeman's warrant card, and then grabs the man's face which peels away to reveal an Auton . . .

EPISODE THREE

The Doctor grabs the Auton and the car crashes in the quarry. The Doctor and Jo leap out and run to hide in some undergrowth as the Autons fire after them, break free and start to hunt them down. The UNIT car arrives with the Brigadier, Yates and a soldier, the latter soon killed. Yates drives at one Auton at the quarry and forces it over a precipice, but the figure rises again. Yates, the Brigadier, Jo and the Doctor narrowly escape in the car as the Autons fire after them.

Rex reports to the Master that the Autons have returned, without the bodies of the Doctor and Jo. In the UNIT lab, the Brigadier reveals his raid of the circus has revealed nothing as the horsebox has vanished. They must concentrate on finding the Master's HQ. When the Brigadier leaves with Yates, the Doctor makes for the TARDIS with the stolen circuit. The craft's take off rapidly aborts and Jo sees the Time Lord emerge in a cloud of smoke, angry that the Master's Mark II dematerialisation circuit is no substitute for his Mark I. At least the Master is now trapped on Earth.

Rex's awed inspection of a plastic daffodil is stopped by the Master, who tells Farrel he doesn't want to lose him. Soon carnival figures with huge grinning heads and yellow blazers are handing out such flowers to people in the street before returning to a small promotional coach driven by Rex to drive to the next distribution point. Rex refuses as they must wait for the Master.

The Doctor is angry that all UNIT's days of investigation have turned up is some promotional plastics tour. He vents his wrath on the pompous Mr Brownrose, a Ministry man who arrives with the Brigadier to announce a wave of mysterious deaths through the Home Counties attributed to shock, asphyxiation and heart failure. The only connection is that the first two victims worked for the same plastics factory . . .

The Doctor and Jo visit the mourning Mrs Farrel and learn that her son is falling under the influence of one 'Colonel Masters'.

In the Doctor's lab, Yates finds a telephone engineer fitting a new 'phone with an extra long flex.

Mrs Farrel shows the Doctor and Jo the doll which she thought she had left on the radiator, but later found by the window after John had died, as if it was trying to get out . . .

Returning to the lab, the Doctor finds the doll is solid plastic and gets Jo to order some equipment from scientific stores to examine it.

When the equipment is not immediately available, he decides to go with the Brigadier to investigate the Farrel's plastics factory.

As the Auton leader insists Rex drive on, the telephone engineer arrives at the coach . . . removing his mask to reveal the Master.

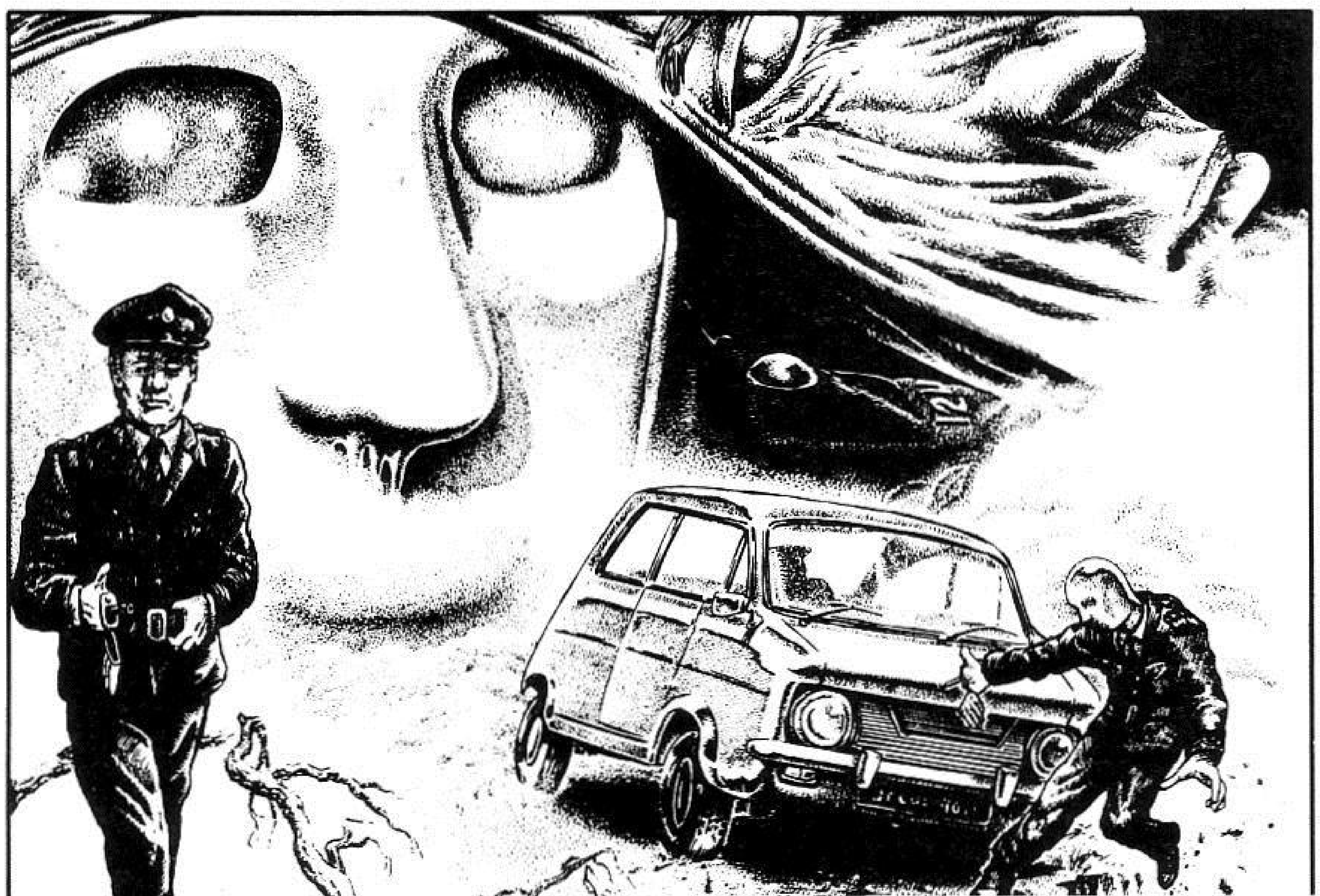
Whilst Jo chases up the equipment on the 'phone with Mr Campbell, Yates sets a bunsen alight to brew up some cocoa which he goes to fetch. The doll is soon activated by the heat of the flame. The doll attacks Jo in the lab, but her cries bring in Yates who shoots the toy into fragments.

The Doctor and Brigadier find the factory deserted and unlocked. In Rex's office, a desk calendar indicates that everyone left today, and the Brigadier and Doctor find a daffodil on the floor. The Brigadier discovers that Farrel ordered a 15-seater coach, and when the Doctor opens the safe an Auton is revealed. A blast of energy narrowly misses Lethbridge Stewart before the Doctor can slam the iron door shut again.

Back at the lab, the Doctor examines the remains of the doll and realises it was activated by heat. He is certain that the daffodil holds the answer to the Nestene threat and sends everybody about their business. Alone in the lab, he answers a 'phone call from the Master in a call box – whom he fails to recognise. The Master then uses a sonic device to bring the 'phone's long flex to life, and it proceeds to wrap itself about the Doctor!

To be continued!

Archive compiled by Andrew Pixley

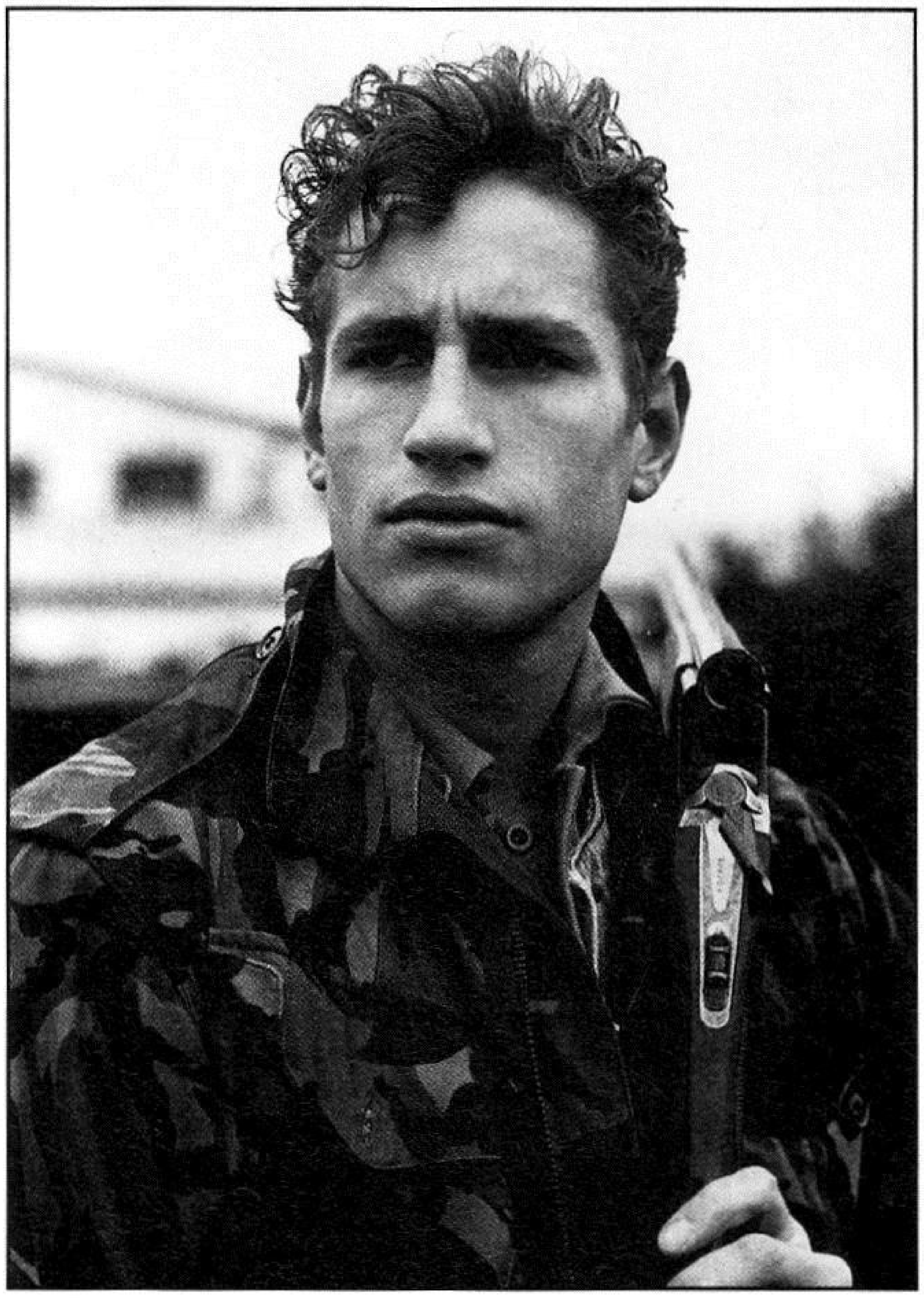


MAREK ANTON

After playing popular supporting roles in both *The Curse of Fenric* and *Battlefield, Doctor Who Magazine* spoke to actor Marek Anton late last year and asked how it all came about...

“It all happened very, very quickly. I came back from working in Spain and I'd gotten all these phone calls from my agent saying I had to go and see Nicholas Mallett at the BBC about a part. At that time, I was not aware of what it was for – only that it was a Russian soldier. He had been waiting to see me for quite some time, and was very enthusiastic. I think he had seen a picture of me in some army uniform or camouflage gear and thought it was something like what they had been looking for.”

Marek Anton was born in Britain to Polish parents and started acting from an early age, attending stage school in his youth, and later studying classical dance at The Royal Academy of Dancing. After a tortuous decision to pursue an acting rather than dance career he has since featured in countless commercials, a BBC Drama Play, *Who Sir? Me Sir?* for ITV and in *The Paradise Club* for Zenith and the BBC. The prospect of a part in *Doctor Who* fueled his desire to concentrate on more “serious” parts.


Marek Anton

In London he improvised a scene for director Nicholas Mallett first in Polish and then in English. “He was trying to see whether I could identify with the character. My ethnic background allows me to pick up on accents – especially the Eastern Bloc. I'm often cast as a Russian or German or Czech. I saw John (Nathan-Turner) the same day. They said they'd let me know if I came back in the afternoon. I did and I got Vershinin – the younger, juvenile soldier part.

“We rehearsed at North Acton and I was quite excited to meet the other soldiers – it was nice to see fellow Polish actors and to chat in Polish to each other. I think it took about four weeks in all, but although I was in every episode I wasn't called every day.

“Nick was very, very helpful. There was an instant rapport the moment I saw him at the auditions. He was polite, encouraging and inspiring. There was a good compromise between him and his actors and it's good to be able to work with a director like that.”

Already well under way with his role in *Fenric*, the opportunity of playing The Destroyer in *Battlefield* suddenly came his way. “It was during the technical run that John called me to his office. I was actually quite worried and thought I'd done something wrong. I used to fool around ‘in character’ which would tend to come across (as me being) strong and bombastic and outspoken. He actually said he'd been watching my performance and thought I would be very suitable for a part in the next story. I was overjoyed – it was nice to be offered a spin-off immediately and go from one to another like that.

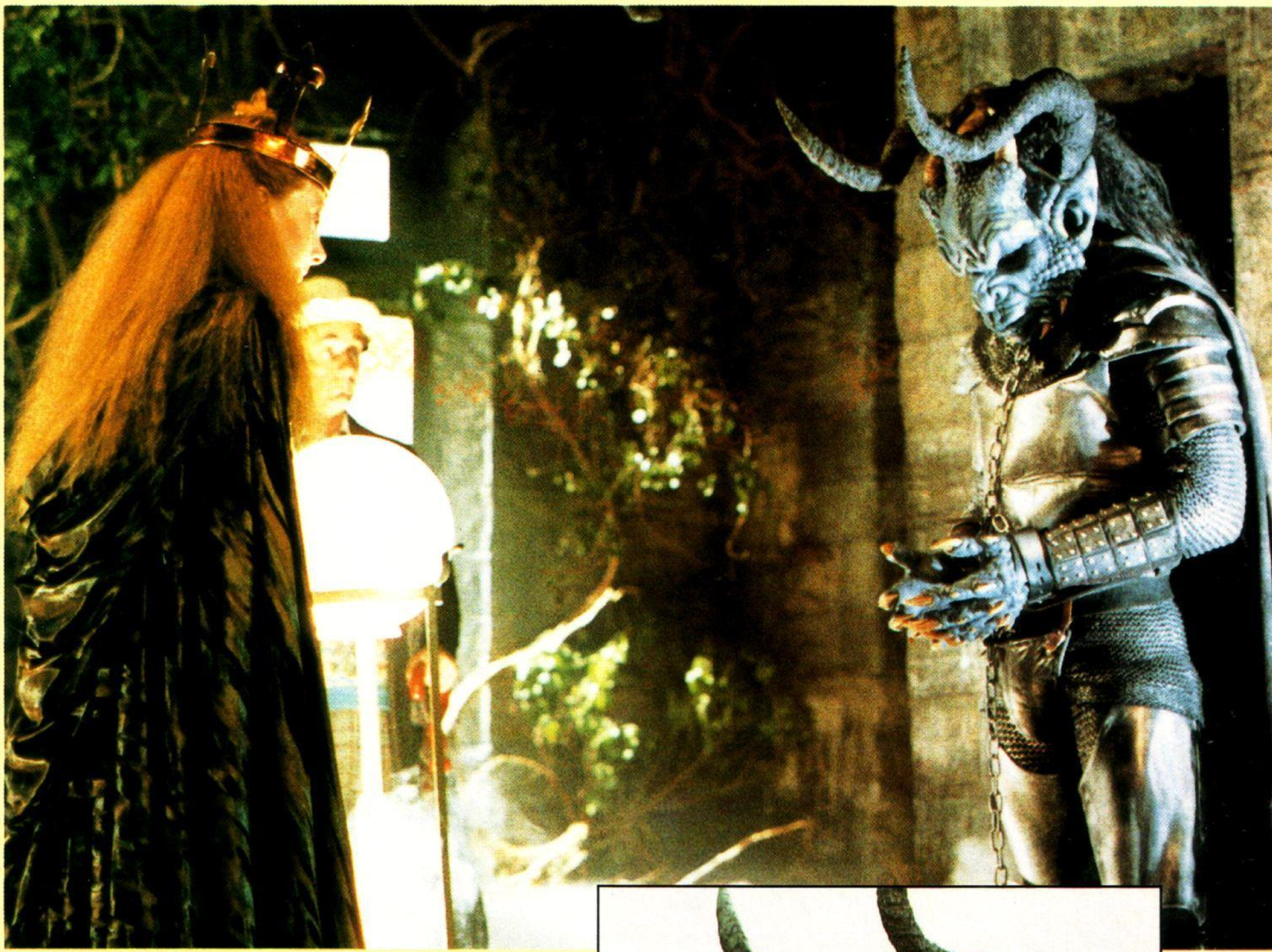
“I'm very aware of my physique and I think John could see there was some muscle there, which I could, given the right costume and mask, pump up and expand to quite a considerable degree. Initially, they wanted more of a human who would transform into a demon. Something like *The Incredible Hulk* who looks small but with just a bit of breath control and pumping of fist, becomes stronger and bigger. They couldn't use my face though because I was in *Fenric*. John left me in his office with a photo of the prototype mask to see what I could do with it. He came back with the writer, a special effects guy and Michael Kerrigan (the Director) was there as well, and I did the voice for them.”

The Destroyer part secured, but still a little way off, *The Curse of Fenric* was off on location, first to Crowborough Training Camp in East Sussex. “I remember it was snowing, very cold and miserable. Two weeks later, we were sunbathing in Lulworth Cove which was such a beautiful area. One good thing about working on location, I found, was that everybody could work as one. It wasn't just working as professional actors – we got on in our private lives as well. It was very relaxed. Most of my jobs have been location actually, I do tend to prefer the natural atmosphere.

“I think Vershinin, as a character, looked up to Sorin, respected him and, if anything, would have liked to have been like him in his later days. He developed very slowly whilst the other Russians which were named were being eliminated. In fact, I was the last survivor in Part Four.”

Battlefield was in the studio at the end of May/early June and was the first *Doctor Who* story for director Michael Kerrigan. “He was a fun guy. He worked hard, got exactly the results he wanted but had a very, very light-hearted way of doing it. You could easily relax with him and would sometimes just mess around like a kid – I like that. There was a great atmosphere – Sophie especially was immediately welcoming. Jean Marsh was very professional and nice to work with and talk to. It made me feel I was doing something worthwhile – that it wasn't just another kids thing which I've hopefully grown out of now. I'm sure I learnt a lot working with those people.”

Visually, The Destroyer was a delight and the mask a particularly complicated and clever creation. “They made a cast from my head and they moulded it to my face. I could do quite a bit if I stretched my



Action in *The Curse of Fenric.* Photo: Susan Moore.

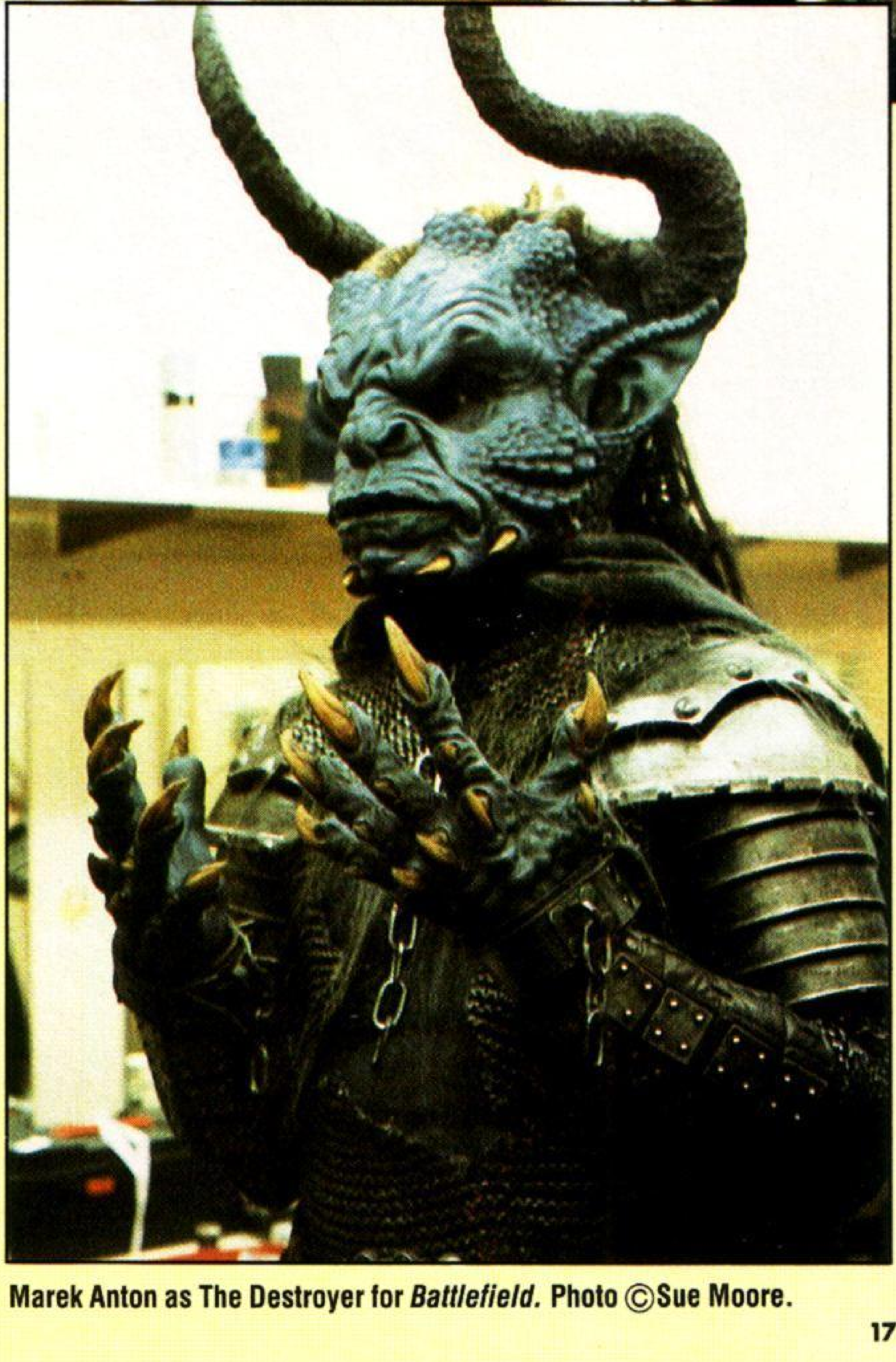
muscles and things. They were my own eyes and by extending my jaw I would feel the side of the mask and move it around to move the mouth. I exaggerated my mouth and vocal movements. It was very tight though, not so much the mask but the scalp piece. Fortunately, I didn't have to put up with it for more than a few hours at a time.

"I couldn't really see much either. I was carrying around fifteen inch horns, masses of metal, medieval shoes and chains – I could hardly walk! I couldn't look down because as soon as I did wires would fall out of my head. They would have liked to have done more with the character, like destroy the set when I was freed, but in the end it was a matter of time."

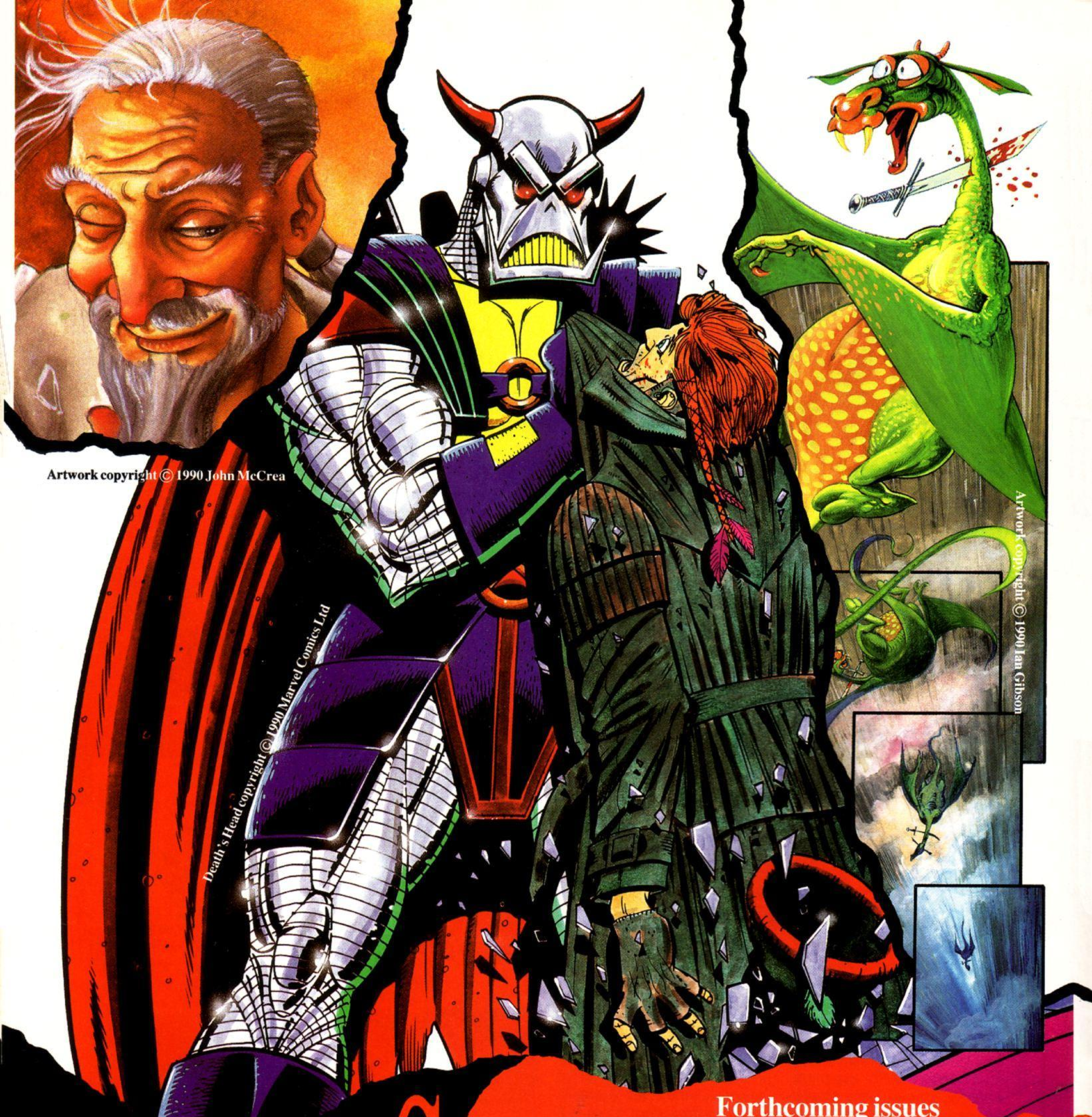
Which of the two parts did the young actor prefer? "I did have more fun playing The Destroyer than I did Vershinin. It was the first time I'd had to do anything in a mask. Any nervousness or inhibitions that I might have had were immediately lost. Vershinin is very much like me, even though I had to play it in a Russian accent. I think it would have been nice to have given him a little bit more to do. With The Destroyer I could let go and do more – rather than just one-liners and single shots.

"After *Doctor Who* I did a comedy series for Granada called *Jackson Pace* which is a take-off of Indiana Jones in which I play Tarzan." And Marek Anton seems happy to develop his television acting career. He's certainly busy. Apart from wanting to come back to the programme some day as a companion, what would he really like to do if he had the chance? "Deep down, I want to do films. The subtlety of emotions that are given out – the sensitivity – I think is very much me." ◆

Interview by John B. McLay



Marek Anton as The Destroyer for *Battlefield.* Photo ©Sue Moore.



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STRIP™

Forthcoming issues included painted art by Ian Gibson, Kev O'Neill, John McCrea, Don Lawrence, Geoff Senior, Eric Puech and writing by Alan Grant, John Wagner, Simon Furman, Si Spencer, Jeane Van Hamme and Carl Potts.

THE TWO NERVOUS BREAKDOWNS

Part Two

Clinton Greyn and Tim Raynham – the Sontarans from *The Two Doctors*. Photo © Gary Downie.

In his final article on *The Two Doctors*, Production Manager Gary Downie takes *DWM* readers through the actual recording of the show . . .

Flashback to 1984. After weeks of detailed planning, the cast and crew of *Doctor Who* have arrived in Seville to prepare recording of *The Two Doctors*. As the Production Manager, the 'Mister Fix-It' of the film unit, I must ensure that all goes well. Fingers crossed . . .

Everyone arrives at the hotel and room arrangements settled, we congregate by the pool and bar. The calls for the first day's shoot are being given, when problem number one surfaces. The wigs for Jacqueline Pearce (Chessene) and Lawrence Payne (Dastari) and the false eyebrows for John Stratton (playing the Androgum, Shockeye) and Patrick Troughton have disappeared en route from London to Seville. For the next hour I re-schedule and re-organise the actors' calls. This means Jackie, Larry, Pat and John are put on 'standby' for the day. Hopefully the wigs will arrive the next day.

HEATED SONTARANS!

Filming at the selected hacienda goes very well, although the heat is oppressive. Because of the re-scheduling, we cannot record the Sontarans at the coolest time of the day as planned. The actors bravely battle on, drinking iced water through straws. Personally, I love the sunshine but even I move as little as possible in order to try and remain reasonably cool. I make sure that the entire unit has a constant supply of cold, bottled water and eventually call a wrap at 6pm.

Tired, hot and sweaty, we make our picturesque way back to Seville and forty-five minutes later we descend to the poolside bar to be warmly greeted by Pat and Jackie, seated on sun loungers by the pool. "Welcome. We've had a beautiful day here. Pity you couldn't join us . . ." The team and I pick them up and throw the two actors into the pool, following close behind them.

Catherine Davies, the make-up designer, has been chasing up the missing wigs most of the day. The latest news is that they found their way to Germany and are being sent on to Seville. However, no one can tell exactly when they'll arrive. Once again I sit down to re-schedule the next day's shoot to exclude all 'wiggery'. "You mean we have to get up late and spend the day by the pool *again*?" asks Patrick. Playful glares all round.

The re-scheduling means that when Patrick does start work, he'll be in virtually every scene. Another of my problems is that at the end of four days at the hacienda and its environs, we must move to the Santa Cruz area of Seville. I'm locked into locations there that can't be altered. So, I tell Cathy that if the wigs aren't with us by the end of the following day, we must make other arrangements. ▶

◀WIG HUNTING

Another scorcher: several trips to the airport, and endless calls to London, Germany and Madrid produce no wigs. So the following evening Cathy, who's been shopping for hair, and her assistant are ensconced in the hotel hair-dressing salon for hours, making eyebrows, dyeing wigs etc. Cathy's designer skills flourish and Jackie is even more delighted with her new wig than the missing one.

One of the main problems of recording in extremely hot conditions is heat fatigue. We have a couple of members of the unit who need to rest regularly in the shade and we have two cases of bad sunburn. I do my best to work round the problems.

Another problem is some people think you're fussy if you suggest they give themselves plenty of time to do the job at hand. Pyrotechnics, for example, cannot be shipped into Spain with a Film Unit, they must be purchased in Spain itself. The main pyrotechnics supply is in Barcelona and on the first day of the shoot I have scheduled the Visual Effects Designer and Assistant to travel by car to Barcelona, purchase the gear, stay overnight, and travel back in plenty of time for the explosion on Day Four, our last day at the hacienda. The effects team think I'm fussy and want to get to know the unit before they journey to Barcelona later. I reluctantly agree.

Colin Baker, Nicola Bryant and Frazer Hines wait their call on location. Photo © Gary Downie.

It's not all shot after shot – the actors' deservedly get some time off, as this shot of Colin Baker and Patrick Troughton indicates.

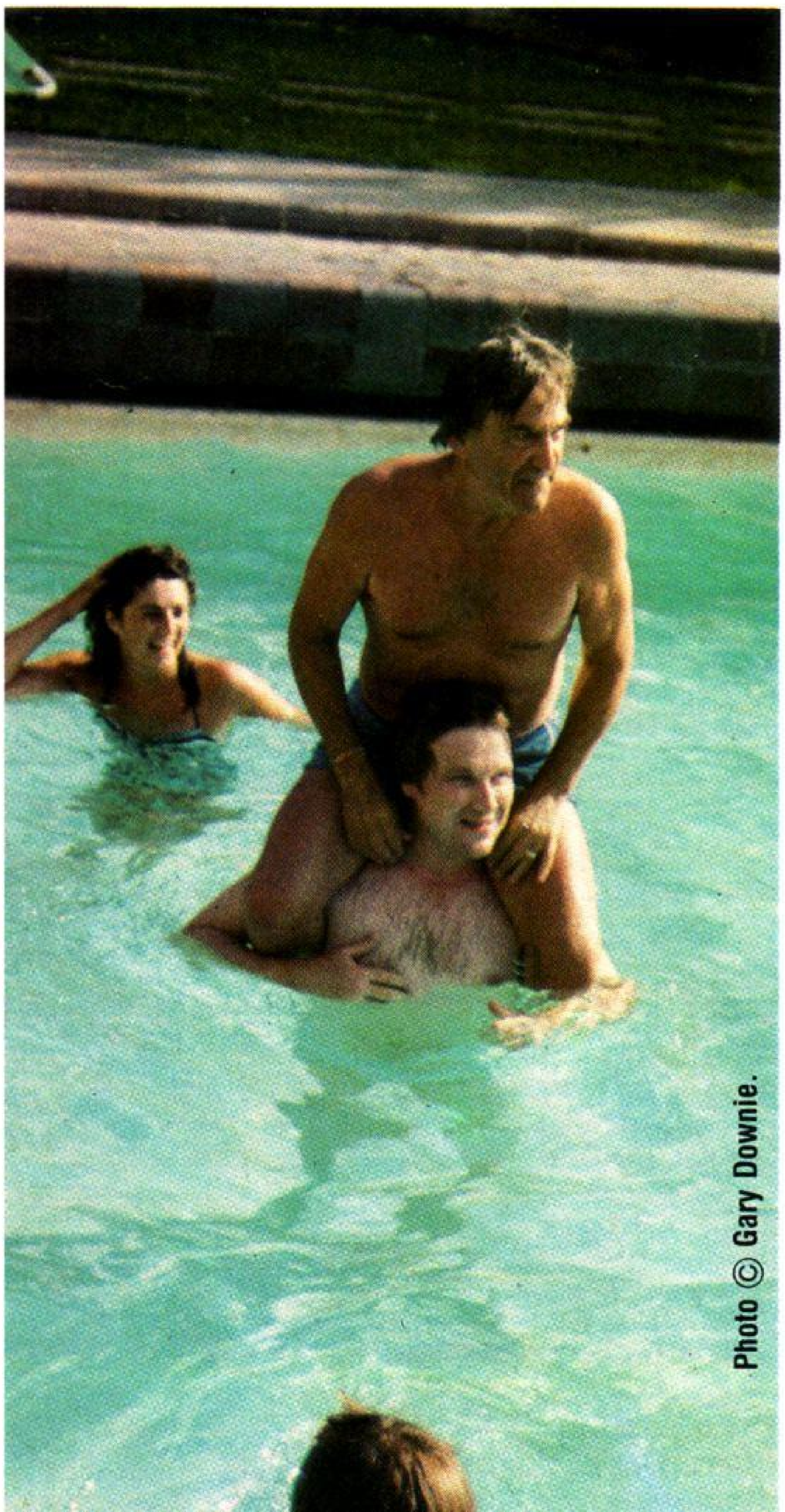


Photo © Gary Downie.

OVERNIGHT TRAVEL

The third day is splendid. The new wigs look marvellous and the artists are extremely happy. The Director, Peter Moffatt, is getting everything he wants and we've done one hundred slates (shots) in two and a half days. I've checked that the local fire brigade is ready to stand by the following day for the explosion. Then the effects team phone. Getting to Barcelona took longer than expected and they can't pick up explosives until 10pm that evening. They want to re-schedule the explosion, but I explain it's impossible. Apart from the fire engine, which I've paid for, we *must* finish at the hacienda the following day.

I respectfully suggest they travel back to Seville over night which, not surprisingly, is not well received. The following morning an absolutely exhausted effects crew arrive with the pyrotechnics. Their exhaustion is forgotten when their explosion (blowing up the Sontaran's spacehip) receives a spontaneous round of applause from the entire unit. However, the Manager on the estate had forgotten to tell the old granny, who lived in the hacienda's staff quarters, about the event, and she rushes out screaming that the Basques are attacking! A large bottle of Rioja soon calmed her down!

As the day progresses, we're right up to schedule and I whisper to the Director that we may finish a couple of hours early. Peter looks pleased. John Nathan-Turner, the Producer, overhears and looks pleased. Then he hands us two scenes set in the hacienda hallway, which we were to have shot in the studio. He says they'd be better played by the overgrown ornamental fountain. "And ask the fire brigade to fill it, while they're here. It'll look more interesting," he adds. We shoot the two additional scenes and still finish three quarters of an hour early. Peter Moffatt asks John if there isn't a sequence from another story that he'd like him to shoot, but it's all in fun and we're soon back at the pool.

We say farewell to James Saxon (Oscar), Carmen Gomez (Anita) and Tim Raynham and Clinton Greyn (the Sontarans) depart, their location work completed.

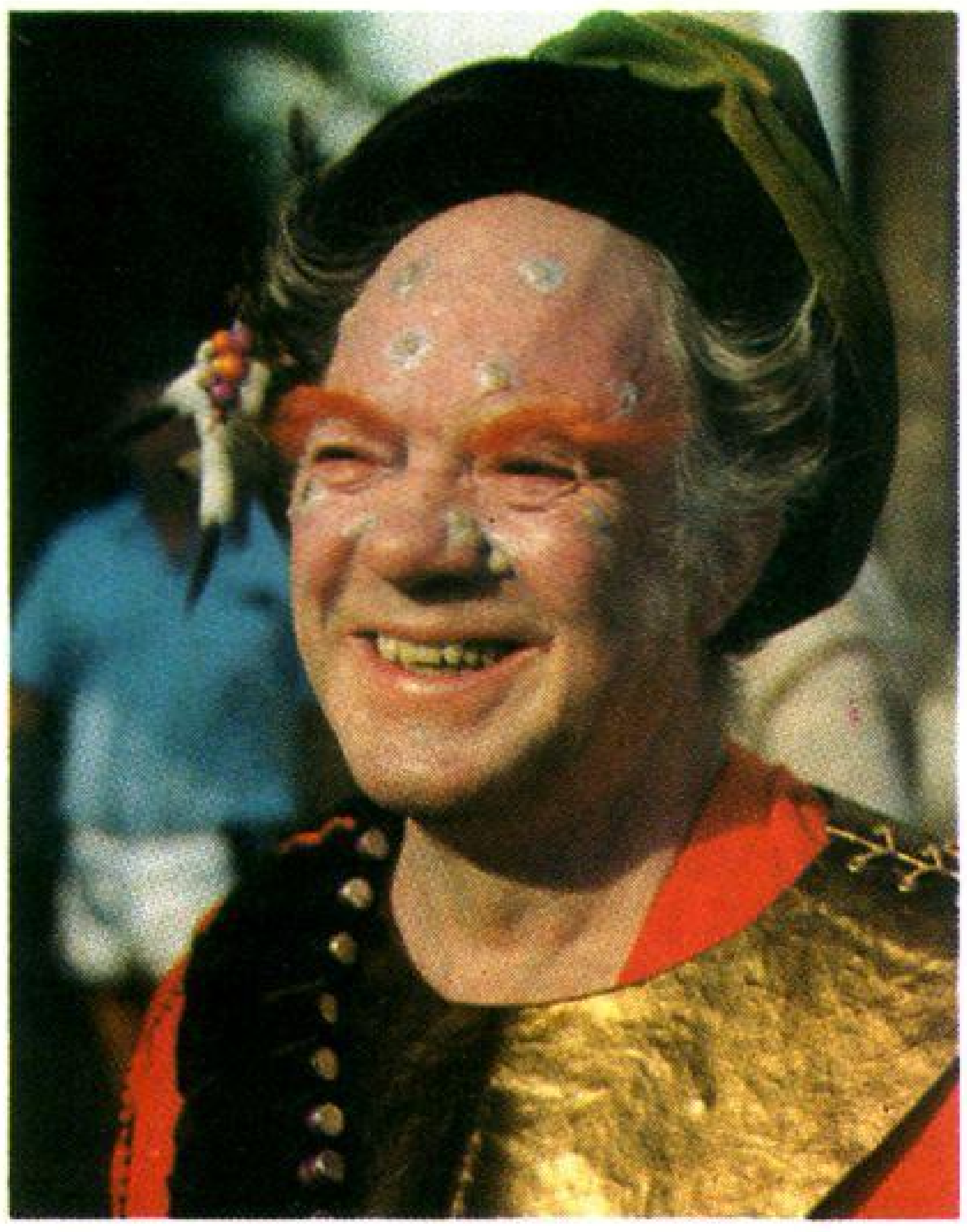
SEVILLE SCENES

Our day off location is splendid; shopping in the morning, sunbathing and swimming in the afternoon and a party to look forward to in the evening. Then the phone rings again. John's been informed there was a scratch on the negative of sections of the first Oscar and Anita scene. I have to get them flown back, re-book the location . . . and this was my day off!

The street sequences of Santa Cruz are fun. The tourists don't know what's hit them. The Japanese are totally bemused by it all, but many foreigners recognise Pat and Colin. The police and the crowds are splendid and the shoot itself is incredibly smooth, marred only by one of the tourists making off with the Second Doctor's prop handkerchief.

In one of the sequences Peter Moffatt and Jan, our costume designer, make a fleeting appearance seated outside a bar from which Lawrence Payne emerges. The very beautiful lady who throws a rose from a balcony is none other than our Spanish fixer, Mercedes (see last issue). Incidentally, the dress she wears was originally meant for Anita, but both the Producer and Director thought it too dressy.

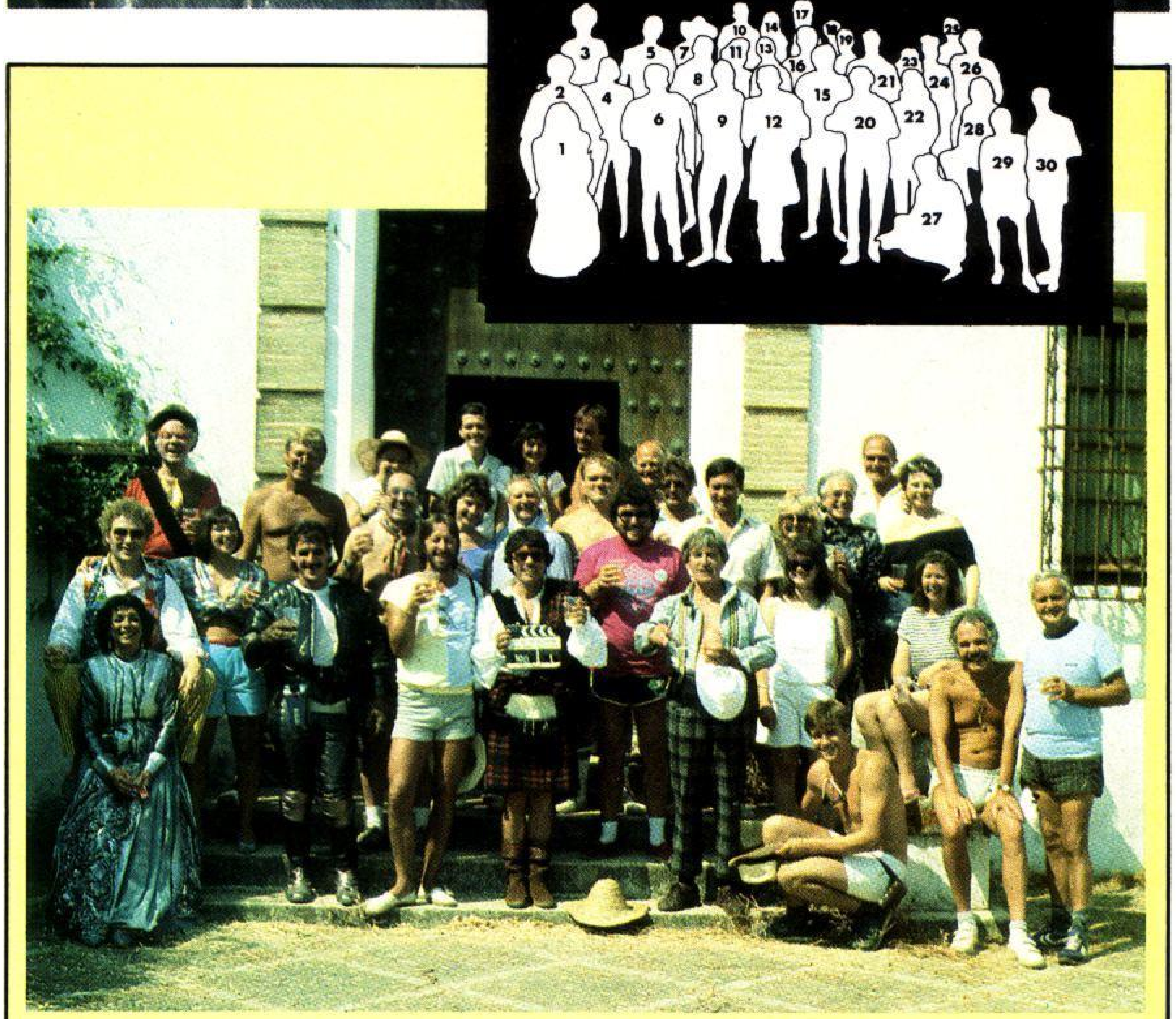
Our final shooting day is upon us. The alien planet fishing sequences are first, then the re-shoot of Oscar and Anita (James and Carmen have arrived at enormous, scheduled flight expense) and finally the driving sequence with the help of a Spanish stuntman, who has to finish early as he's doing a movie. Frazer Hines thinks we won't finish, but won't bet on it.



John Stratton (Shockeye). Photo © Gary Downie.

The day doesn't start well as the lovely river is now a pathetic stream and the rocky fishing hole level has dropped another three feet. Peter adjusts his shots accordingly. The re-shoot goes well, the stuntman does his bit and leaves early. The final shoot is 'in the can'. Frazer buys the drinks, another dip in the pool and it's off to the Hotel disco. Everyone seems pleased and the plane call the next day is far from our minds as we rave it up until the early hours. Despite the headaches, heartaches and sunburn, it's gone very well, even if I say so myself.

To this day, the wigs have never turned up. If you come across them, contact the BBC Make-Up Department at the Television Centre in London. At the moment, I'm working on the soap opera, *EastEnders,* which is a very enjoyable. There are no wigs, no explosions, no bikini-tops and no Sontarans. I do miss *Doctor Who!* ◆



The gang's all here. This shot first appeared in *DWM Issue 126* and features most of the crew and cast of *The Two Doctors* at the hacienda near Gerena:
1. Jacqueline Pearce (Chessene); 2. Colin Baker (The Sixth Doctor); 3. John Stratton (Shockeye); 4. Nicola Bryant (Peri); 5. Clinton Greyn (Stike); 6. Tim Raynham (Varl); 7. Pat O'Leary (Production Asst.); 8. John Walker (Film Cameraman); 9. Gary Downie (production Manager); 10. Colin Blaymires (Asst. Dsigner); 11. Sue Anstruther (Production Associate); 12. Frazer Hines (Jamie McCrimmon); 13. Colin March (Sound Recordist); 14. Ilsa Rowe (Asst. Floor Manager); 15. John Nathan-Turner (Producer); 16. Francis Ewen (Scenic Operative); 17. Tony Burrough (Designer); 18. Ted Turpin (Lighting Gaffer); 19. Jonathon Walker (Sound Assistant); 20. Patrick Troughton (The Second Doctor); 21. Ian Bucley (Grips); 22. Jane Buxton (Make-up Assistant); 23. Catherine Davies (Make-up Designer); Laurence Payne (Dastari); 25. Peter Moffatt (Director); 26. Jan Wright (Costumer Designer); 27. Paul Carter (Asst. Cameraman); 28. Sheila Cullen (Dresser); 29. Dennis Addoo (Dresser); 30. Ted Holbert (Scenic Operative).

PHILIP

The War Games. Photo ©BBC.

MADOC

With *The Brain of Morbius* recently re-released in Britain, and *The War Games* still on sale, Philip Madoc is again under the eyes of *Doctor Who* viewers . . .

It is now over eleven years since Philip Madoc's last (to date) appearance in *Doctor Who,* yet he is still thought of as one of the series' regular guest actors. This is hardly surprising, since two of his stories have been released on video and a third was shown as part of the *Five Faces* repeat series in 1981. His standing is probably also helped by the fact that he is, in any case, an actor of prominence, well-remembered for his lead performance in the BBC's *Lloyd George,* and guest appearances in old favourites such as *Porridge* and *Dad's Army* (it was he who cued Arthur Lowe to deliver the classic line 'Don't tell him, Pike!') Fans of telefantasy in general will also recall his roles in episodes of *UFO, Survivors* and, more recently, *First Born.*

But Madoc did not start his working life as an actor and had no plan to become one at the start. After studying at the University of Vienna, where he read Classics and then Modern Languages, he became an interpreter, translating for, among others, Harold Macmillan at the freeing of Austria in 1955. But, as he says: "It would not have been my career forever. Eventually it becomes an intensely boring job.

"It can be interesting if the conversation is political or legal, and you get an insight into what life is like in the diplomatic service, where everything said was not necessarily true but there is diplomatic truth, which you respect eventually. But interesting as that was there is a boredom about it. They're not my ideas and you tend eventually to want to speak your own ideas. Then you may as well leave. I may have continued in the diplomatic field but not as an interpreter; it's too monotonous."

And so he left, but the cultural influence of Vienna had had a profound effect and eventually Madoc drifted into a scholarship at the Royal Academy, secure in the knowledge that if ever the need arose he would always have something to which he could return.

"I got work very soon going into rep' in Birmingham and starting from there, letting things happen, which they did. In this business anyway you've got no control, or very little. Eventually I came back to London and in about 1961 I went into television."

Where, of course, he eventually encountered *Doctor Who.* As it happens, however, he had previously worked on the show in a different form, in the second of the Subotsky Dalek films, the laboriously titled *Daleks – Invasion Earth 2150 AD,* released in 1966. Given that the first film had been critically slated (as the second was to be) what had persuaded him to take it?

"Well, it was work, for a start, and it was a reasonable part. I mean it wasn't two lines and it stood out, in its way. It was clear, you see, that he was a villain. He ended up in a shed being blown up, but that was his fault for not realising that the Daleks don't have a conscience. They're not going to help someone just because he helps them. I remember it for that particularly, and it was enjoyable seeing how the Daleks worked. That in itself was fascinating."

THE WAR GAMES

Doctor Who proper came Madoc's way in 1968 with the less than memorable Robert Holmes debut story *The Krotons.* Later in the same season he played the War Lord, in the epic Troughton swan song *The War Games,* now released on video.

"Yes I remember that one. I'm looking forward to seeing it again; someone said they'd send me a copy. I remember the story appealing to me very much with the idea my character had of what was the solution to all the problems that were going on. I don't remember how well it was done but I thought it was quite original. Towards the end there was a lot of thought going into what they were going to do with me.

"The idea was that they didn't kill me but disintegrated me to all the corners of the universe. I wasn't there, I was everywhere so they could bring me back – like the Master. I would have liked to have played that role again. You see, once you're doing a part that appears on a regular basis things get adapted to you, and things that you want to do go in. I remember once in the BBC club, after *The War Games,* some other director said to me: 'Without a shadow of doubt that was the most sinister character I have ever seen.'

Such fond recollections, however, do not make the War Lord Madoc's favourite of his *Who* roles. That accolade, as most will know, goes to Dr Mehendri Solon, crazed disciple of Morbius in the eponymous Tom Baker classic of 1976, who is without doubt one of the finest villains to grace the series.

"It had all the qualities I'm talking about: it is a sinister character – let's face it, anyone who's making a body has got to be sinister – but at the same time there were light points in it. Or at any rate you could interpret them in that way; for example one of the funniest lines was after the scene where we learn that he's looking for a head to make up his body and thrown away the insect one.

"The Doctor comes in through those doors, with the storm outside and I just look at him and he says 'What are you looking at?' and I say 'What a magnificent head.' I mean you know they're funny lines and if you can have that humour in it the other things actually become more sinister. If you can have that combination of things then, in whatever level of drama we're talking about it helps enormously."

During this story, Madoc was required to play several scenes conversing not with another actor but with the object of the title. Had acting opposite a rubber brain presented him with any problems?

"Well, you adapt. You play it fully, that's what you do. You have to believe it. Belief! Belief is easy. Belief! You know, 'There's the brain, that's the brain, put it there carefully. Don't drop it on the floor! – that's the brain.' I don't want to give a lecture on acting but you've got to get into the reality of it and that's what – if I were doing my version of *Doctor Who* – that's the sort of thing we would aim for."

It was around this time, of course, that Mary Whitehouse was in one of her more vengeful anti-*Doctor Who* periods, and *The Brain of Morbius* – unsurprisingly, given its somewhat gruesome content – was one of her specific targets. Although Madoc was not aware of this at the time, he does have strong views on the subject. "My reaction to violence is profound on television when you have violence for violence' sake – you know, when guts are being torn out in the Ramboesque productions. I dislike that intensely. It's almost 'How gory can I be?' *Morbius* was in its way make-believe and kids are totally capable of taking that in their stride, without thinking for one moment that they are going to go out and find someone's brain and do something to it.

IMITATING VIOLENCE

"They can imitate *actual* violence because they can recognise situations which exist – what happens around the street corner, what happens in a dark alleyway, but *Doctor Who* was going outside of our experience. It has nothing to do with it, and I think far too much has been made of it. *Morbius* was cut I'm told, but why? I really don't understand why they cut what they do.

The whole aspect of violence is a confused one anyway. The authorities are confused themselves about what is acceptable and in what field. I remember playing a Red Indian once involved in a fight. What I wasn't allowed to do was use a knife on anyone, but I was allowed to come into frame holding a dripping scalp. They allowed that. Now you see, where are you? If you're talking about what's gory then showing a dripping scalp is far more gory than a knife."

Rumour has had it that a mix up over parts on Madoc's last *Doctor Who* story, *The Power of Kroll* caused a rift between him and the production team. "I don't

▶

Philip Madoc

The Doctor (Tom Baker) and companion Sarah Jane Smith (Elisabeth Sladen) in trouble with the mysterious Sisterhood. Photo ©BBC.

really remember exactly what happened. Whoever sent me the script said 'For the part of so-and-so', which is what I read, but when I turned up on location I found I wasn't playing that. There wasn't any 'incident' to speak of at all. We just sorted it out and I ended up playing the other part, whatever it was. I didn't find it a particularly interesting story.

"Tom Baker was very different from Patrick. Patrick Troughton I knew as a friend, so you're getting a judgement that isn't exactly one hundred per cent objective, because when you're with someone you like they're easy to work with. I remember Patrick because behind all that clown business was this intense intelligence, and as long as you detect that, that's what matters. It has got to be there and he had it in all his work, whatever he did. Patrick himself, though, wasn't at all like the clowning Doctor he played. But he had this very dramatic face – he had a super face – and he tended to have played a lot of parts like that. Someone once said that if he had been three inches taller he would have been a world star.

"What I remember about Tom was the fact that he's so very effective – very, very effective – and he's a powerful man. And you just work. You don't have to become the best of friends to get the scenes going in that way. We don't invite each other to each other's house either, but it was a job of work which I enjoyed doing. The important thing in the end is the part, and since the part in *Morbius* was so much better that's the one I remember with more affection. I'd like to see it now it's being revamped. I'm still getting letters about it from America which I'm amazed at.

"Talking of America I went to the launch, three or four years ago, of the North American Video from the BBC. They had a big do for the opening and I was invited. I hadn't the slightest idea why: I'd nothing to do with America. Still, I went along but I didn't know anyone there until I spied Frazer Hines then Nicholas Courtney and thought 'Ah, *Doctor Who!* There's no-one else I know', though there were a couple of others eventually. Then I found I was there simply because the villain I'd played was a particularly popular one. Curiously, though, I've never actually been to a convention in America. I know others have gone, had the red carpet laid out for them as Frazer said, but it's all the goodies. Obviously they don't invite the bad guys!

PLAYING THE DOCTOR

Someone from an American society asked me whether I would actually play the Doctor. They said I had been voted their favourite villain, and I was very flattered by this and they said well, in terms of Doctor Who, how would I play it? I said I hadn't thought of it in that way, but it is not impossible that I would say yes, depending on the kind of approach to it. That would be important and if it was the modern approach the answer's no.

"I'm not in any way an authority but I haven't liked the last few years, it's been too light and flippant. I like to see it based more on reality. Behind it all there has to be a basis of truth. Then you get those eternal cardboard sets that look forever as though you could touch them and they would collapse, and that awful dull sound when you know you're not anywhere except in a studio. I think it's big enough and important enough a show now for it not to be like that. I think it still has life in it. It's a very good idea but it's got to have that iron thing behind it. That iron drive."

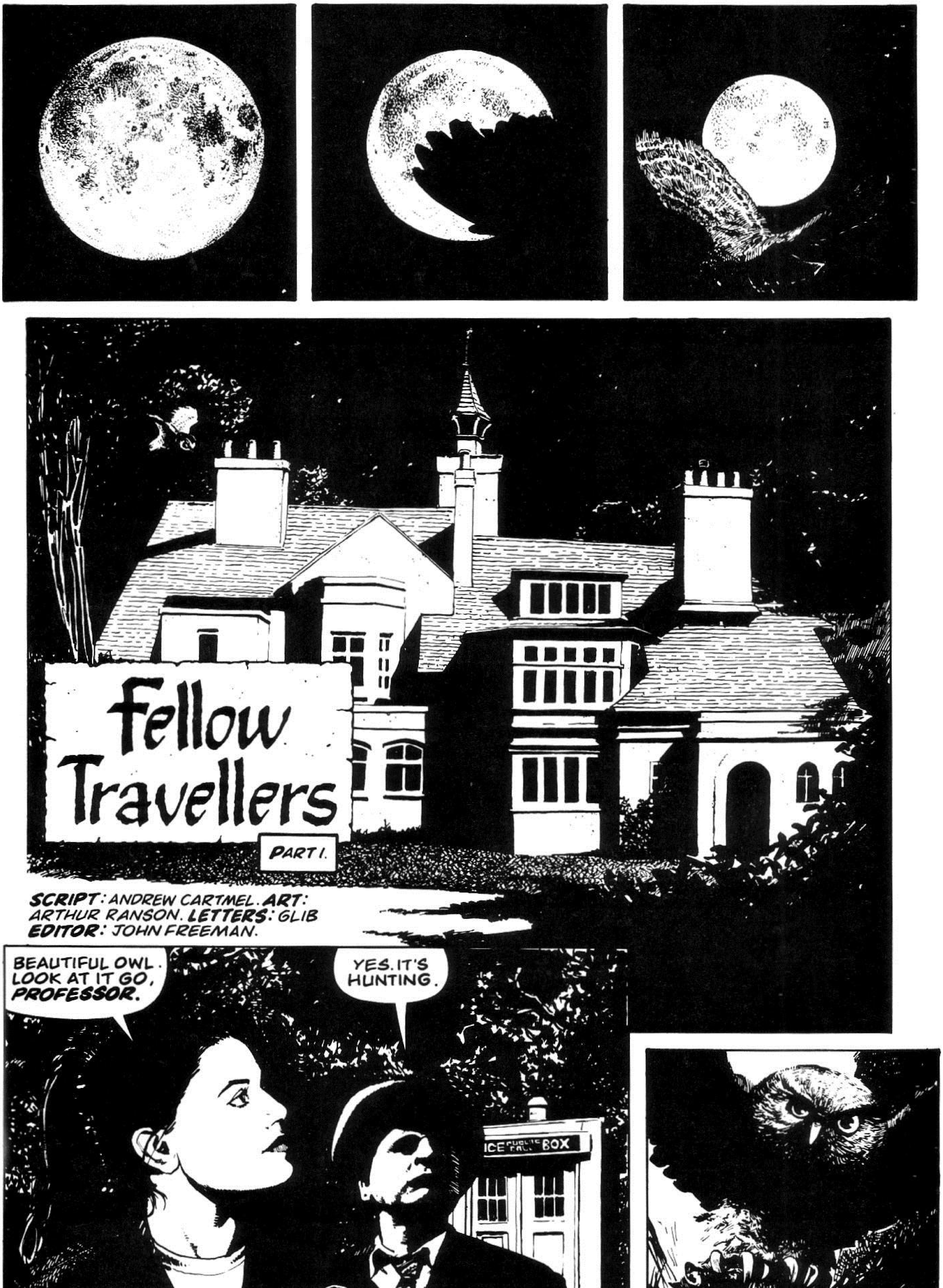
At the time of the interview, Madoc was touring with a play called *Dead of Night,* by Peter Whalley, which he describes as 'an upmarket thriller' and which had been granted an extension. "As to the future well, middle age is a very rich time for actors. There are many splendid parts around. Eventually you think of doing Lear, and I'd like to do *Who's Afraid of Virginia Woolf* again because that's a great play. I'd like to do Macbeth again, as well, as I think it's my favourite part.

"You don't really know what you'll be doing next year or even if you'll survive until next year. You can say 'Well, I've survived all these years,' but it doesn't mean to say that you'll do it 'til next year and anyone who thinks so is a fool and will go under. You just have to hope. You need that bit of luck to survive and hopefully be doing good work – because if you stop doing the good work there's no point going on."

◆

By Peter F.D. Linford, from an interview conducted by the same with Martin Cassan.

Solon (Philip Madoc) contends with his deranged host body for the Time Lord Morbius in *The Brain of Morbius.* Photo©BBC.



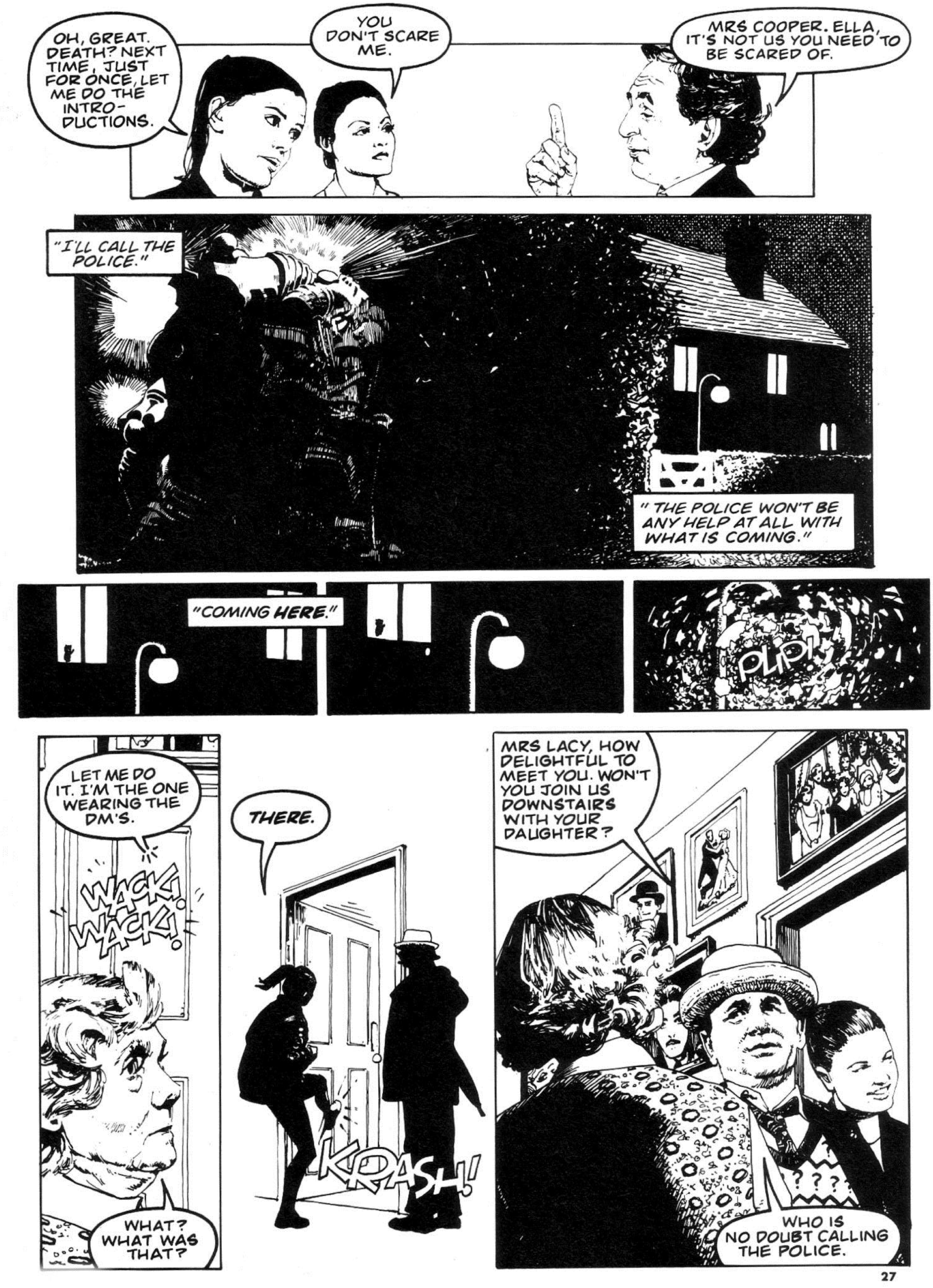
Fellow Travellers
PART 1.
BEAUTIFUL OWL. LOOK AT IT GO, **PROFESSOR**.
YES. IT'S HUNTING.
ICE BOX

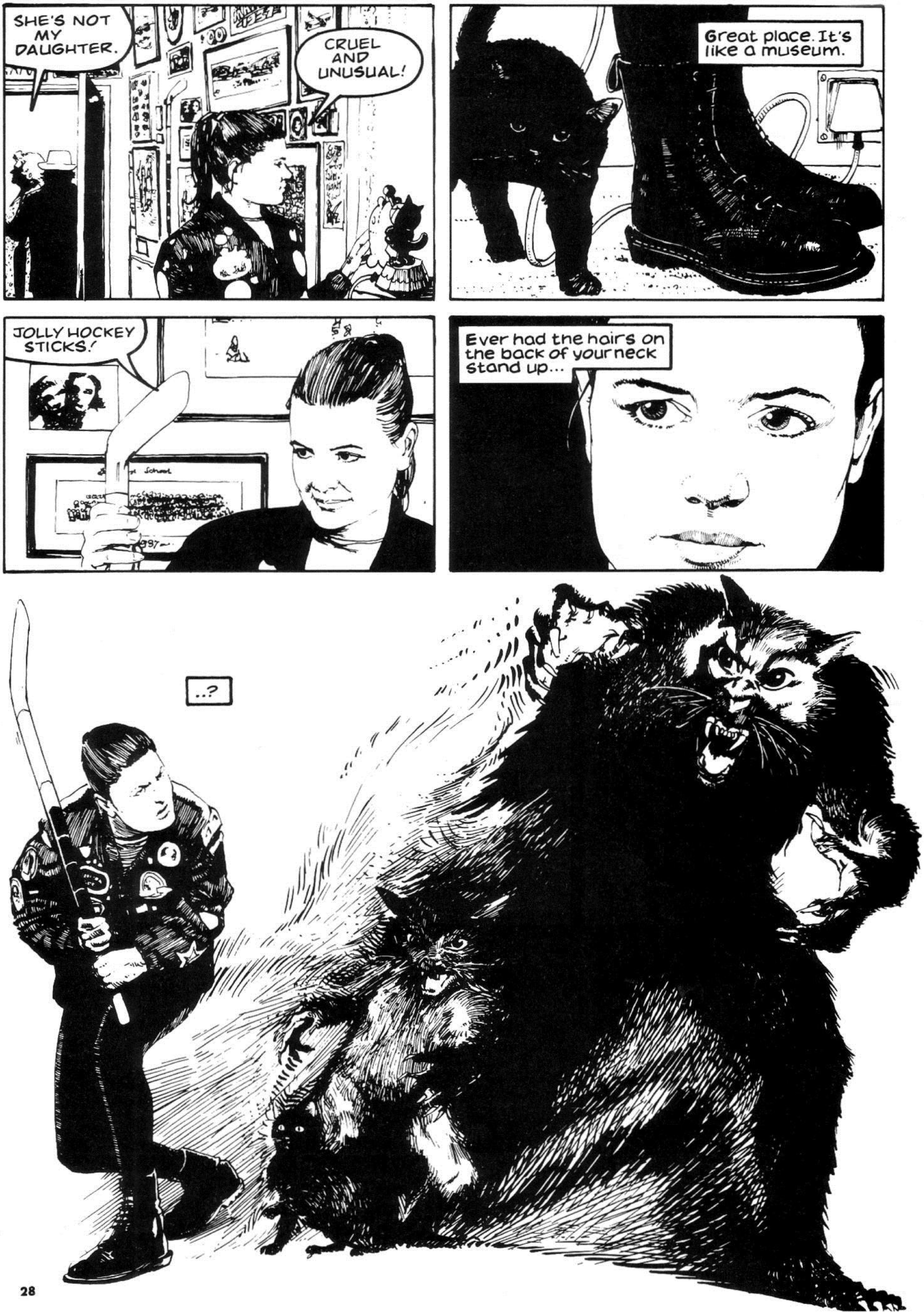
Fellow Travellers

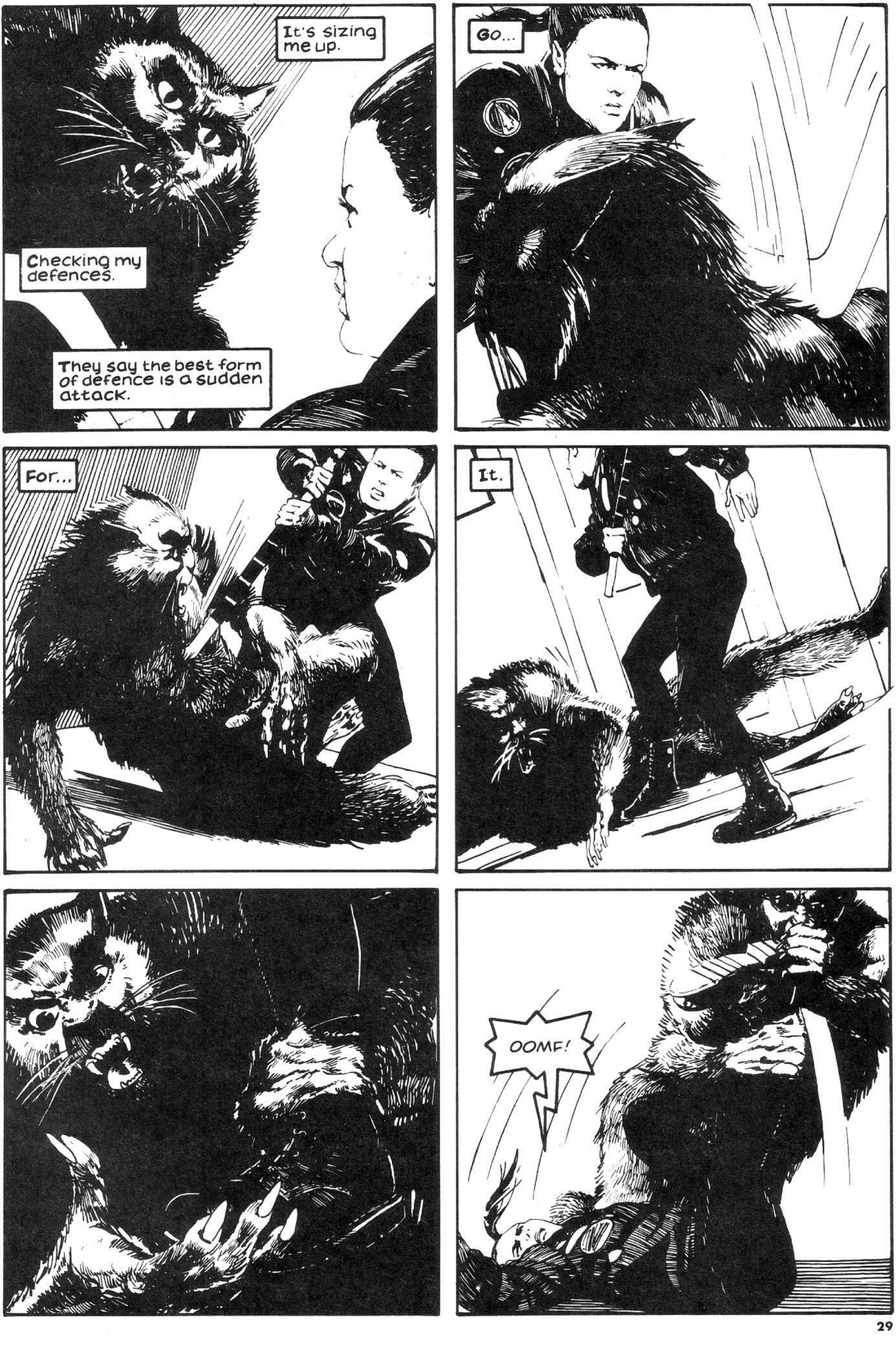
PART 1.

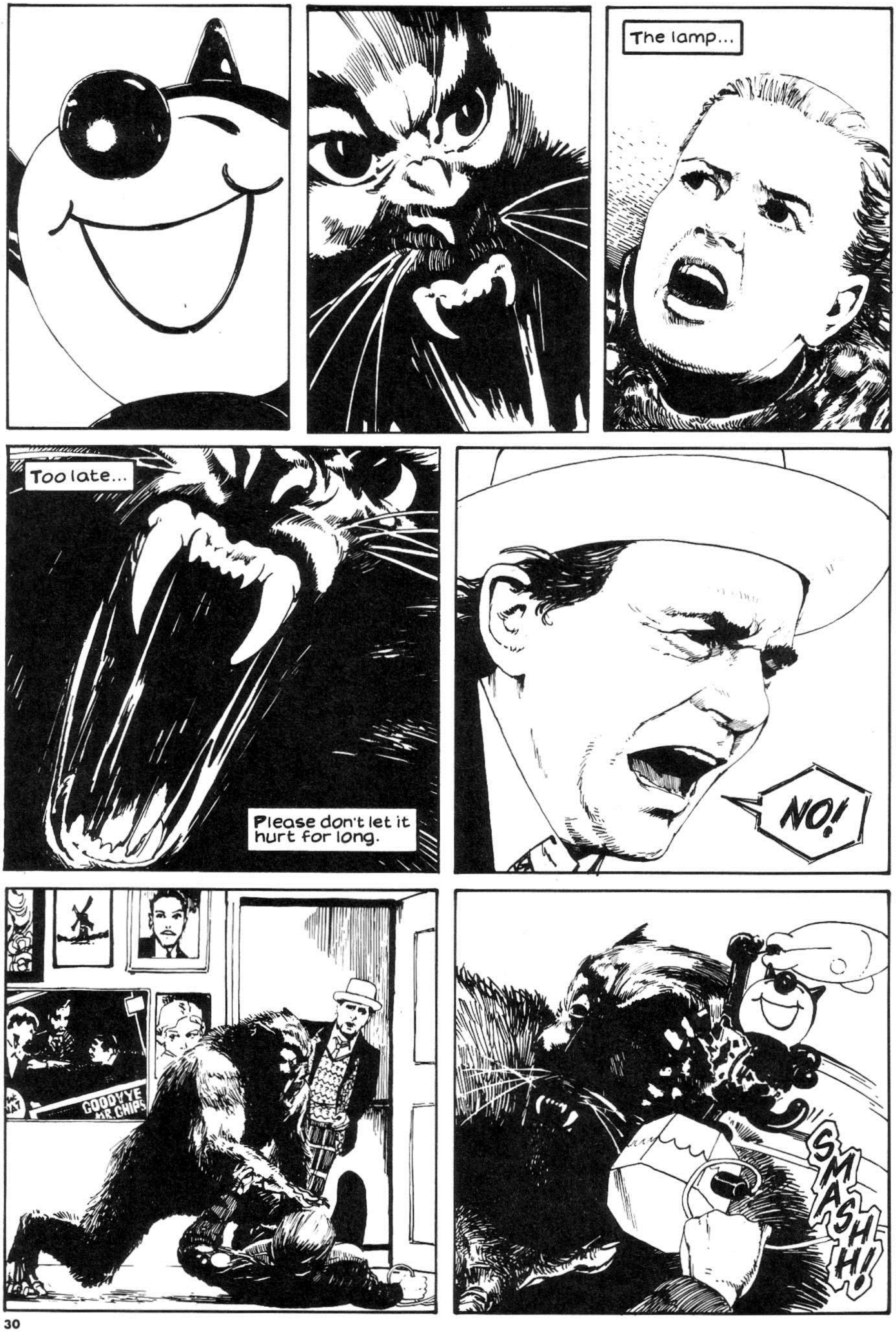
SCRIPT: ANDREW CARTMEL. **ART**: ARTHUR RANSON. **LETTERS**: GLIB
EDITOR: JOHN FREEMAN.

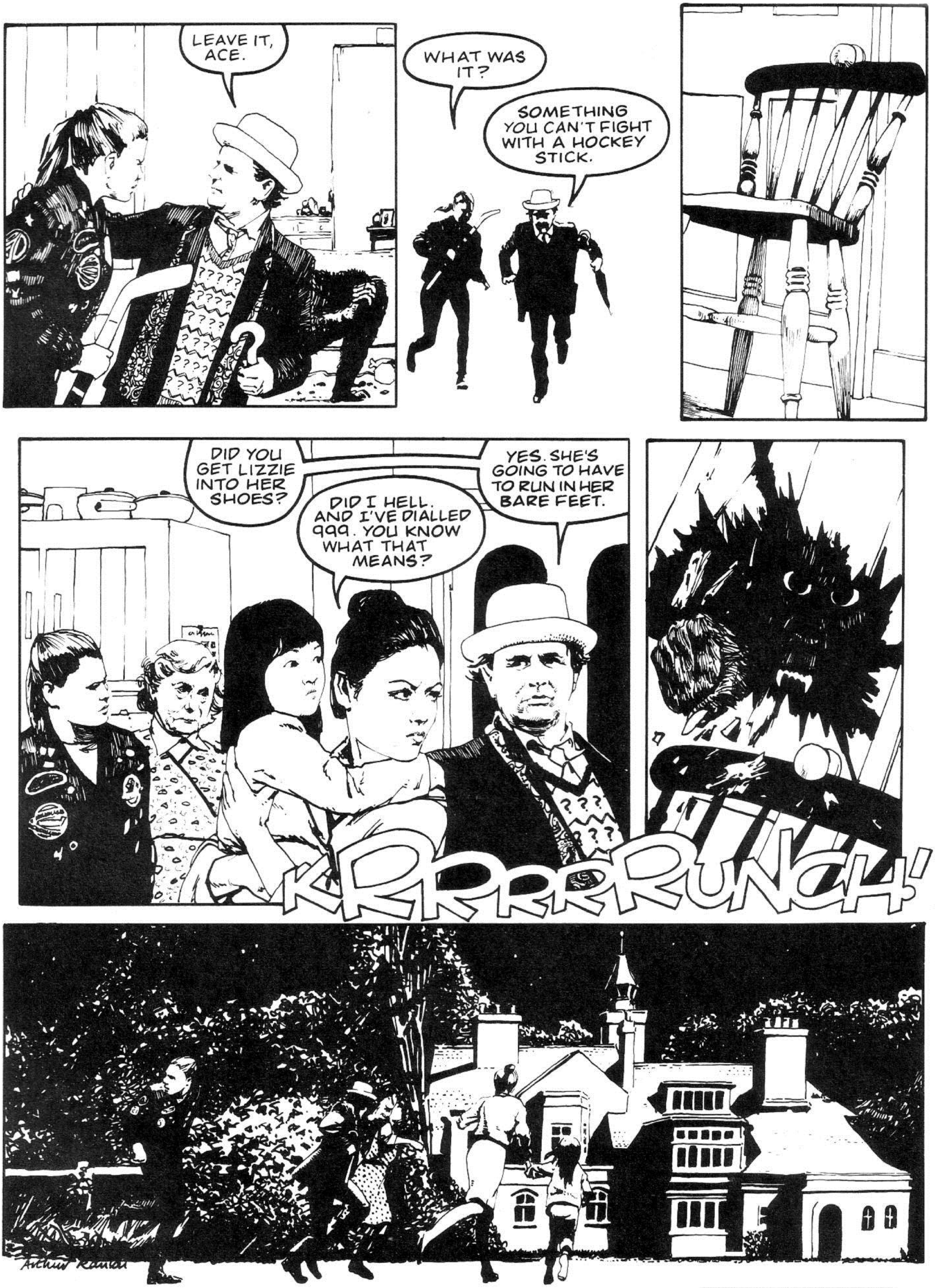
NICE PLACE. WHO WAS THE ARCHITECTURAL ADVISOR? FREDDIE KRUEGER?
YOU DON'T LIKE IT, *ACE*?
NO!
JUST AS WELL WE'RE GOING *THERE*, THEN.
KEEPERS COTTAGE
IT'S GRANNIE--
Shh. I KNOW, LOVE.
CLICK
WHAT DO YOU THINK YOU'RE DOING?
LISTEN, LET ME DO THE INTRODUCTIONS...
I'M SORRY TO INTRUDE, BUT THERE'S SOMETHING WE ALL HAVE TO CO-OPERATE ON.
OH? AND WHAT HAPPENS IF WE DON'T?
DEATH!


OH, GREAT. DEATH? NEXT TIME, JUST FOR ONCE, LET ME DO THE INTRODUCTIONS.
YOU DON'T SCARE ME.
MRS COOPER. ELLA, IT'S NOT US YOU NEED TO BE SCARED OF.
"I'LL CALL THE POLICE."
"THE POLICE WON'T BE ANY HELP AT ALL WITH WHAT IS COMING."
"COMING HERE."
PLIP!
LET ME DO IT. I'M THE ONE WEARING THE DM'S.
WACK! WACK!
WHAT? WHAT WAS THAT?
THERE.
KRASH!
MRS LACY, HOW DELIGHTFUL TO MEET YOU. WON'T YOU JOIN US DOWNSTAIRS WITH YOUR DAUGHTER?
WHO IS NO DOUBT CALLING THE POLICE.


SHE'S NOT MY DAUGHTER.
CRUEL AND UNUSUAL!
Great place. It's like a museum.
JOLLY HOCKEY STICKS!
Ever had the hairs on the back of your neck stand up...
..?


It's sizing me up.
Checking my defences.
They say the best form of defence is a sudden attack.
Go...
For...
It.
OOMF!


The lamp...
Too late...
Please don't let it hurt for long.
NO!
GOODBYE MR. CHIPS
SMASHH!


LEAVE IT, ACE.
WHAT WAS IT?
SOMETHING YOU CAN'T FIGHT WITH A HOCKEY STICK.
DID YOU GET LIZZIE INTO HER SHOES?
YES. SHE'S GOING TO HAVE TO RUN IN HER BARE FEET.
DID I HELL. AND I'VE DIALLED 999. YOU KNOW WHAT THAT MEANS?
KRRRRRUNCH!

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REKINDLED INTEREST

My interest in the Doctor has been rekindled recently following the video releases of the unedited black and white stories featuring the first two doctors, real classics! I was glued to the set as a boy in the early Sixties as I originally saw these shows which created my life long love of the science fiction genre, a love I still have in my mid thirties, particularly for all things concerning time travel. Now recently, following this rekindled interest, I picked up a copy of your magazine, not having read it for a while. My patience had been sorely tested as humiliation in the form of terrible scripts and "quack" doctors Baker and McCoy were piled pitilessly upon the programme.

I must say I found **Issue 162** to be refreshingly adult in its approach to the show, a big improvement from the last time I read it. I was initially drawn to the mag by the excellent *Marco Polo* nostalgia feature. I wallowed unashamedly in my own nostalgic recollections of this story, and felt a pang of sadness that this fine section of the programme can never be released on video. What a truly sad loss to the archives this story represents.

The article *Travelling Companions* featuring Vicki was also greatly appreciated. Strangely, despite strong memories of those early years, I don't recall much of the characterisation of Vicki in her stories with the Doctor. I look forward to the release of *The Web Planet*, a great tour-de-force of the show, to refresh those memories.

My only real gripe was the comic strip and text story. Drivel! A suggestion. Why not consider reprinting the early *TV Comic* strips featuring their renditions of the Hartnell and Troughton Doctors? I remember some excellent stories. Another thing I'd like to see is reprints of the *TV 21* Dalek comic strip in it's original unedited colour format, unlike your magazine black and white, edited reprints of some years back, which, incidentally, you dropped half way through the strips' two years run in *TV 21*.

Collectors Corner was very amusing, I also had some of those old Dalek rolykins! No, I haven't still got them. They went years back in a comic swap along with my Dalek annuals, I vaguely remember. Ah, the rashness of youth!

My hopes for the series itself are mainly that the mooted takeover by American backers involving Terry Nation bears fruit. After all but for Terry's fertile imagination and those pepper pots back in '63, the good Doctor would never have gone beyond his first year's travels in the TARDIS. Anything he is connected with concerning the Doctor would surely be done with a dignity sadly missing in recent years and overdue a recall.

David Ryalls,
Woodhouse Mill,
Sheffield

Not everyone agreed with David, but Issue 162 *seems to have caught readers by surprise, provoking varied comments on both comic strip and text story. Still, we've had even more useful comments on the Magazine (no blurred photos, more Forum, more on actors' careers to name but a few). However, Iain Robertson (he who despaired of the programme some issues hence) reckoned we were preparing a place in the graveyard for DWM. Gee, thanks. You're only as good as your last issue . . .*

Strip Comments: *"A half baked story with naff artwork" wrote* ***Saxon Bullock*** *of Doctor Conkeror. He also mentions that it's been historically proven that Vikings didn't have horned helmets.* ***Peter Fairbrother*** *was more polite, pleased to see Mike Collins art on the story. "Let's hope this story is only an interlude between the excellent* Train-Flight *and another interesting story." I hope both* Teenage Kicks *and our new strip,* Fellow Travellers, *do just that.*

For information, Doctor Conkeror *was originally scheduled for the ill fated* The Incredible Hulk Presents Issue 13 *and was written with a wider audience in mind – but why shouldn't the Doctor have invented conkers? He's always dropping comments about meeting Nelson, watching Queen Victoria's coronation, visiting Cleopatra's Egypt. He's also done some far stupider things than hitting a Viking with a conker, like disguising himself as a cleaner to penetrate a chemical factory in* The Green Death.

NEW SEASON SEEN?

Doctor Who has finally gone independent and been sold to the brewing company, Heineken. Unfortunately there is only one episode of Season Twenty Seven and the Doctor seems to have fixed the chameleon circuit.

The plot: a man is sitting on a park bench (probably a Dalek agent) eating a cheese sandwich. To the left of the bench is a Portaloo that suddenly starts to make a Vworping noise. The Type 40 Portaloo then dematerialises, to the sound of a mysterious voice saying "Only Heineken can do this!" I don't know about you, but I can't wait for the Target novelisation of this epic scene that should keep all of us *Who* fans on the edge of our seats for Season Twenty-Eight!

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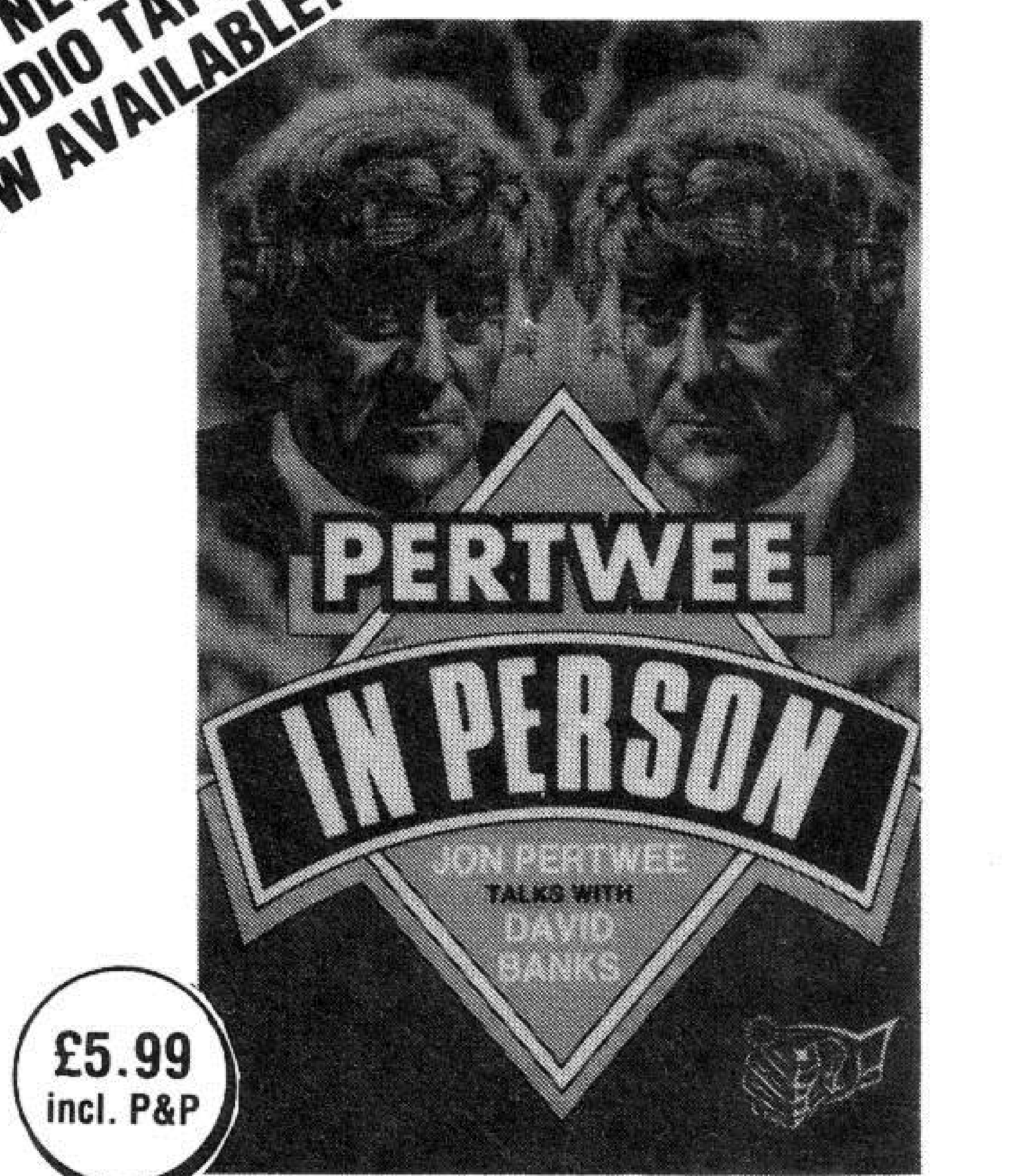

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◀ **Briefly:** ***Matthew Dunn*** *in Australia still feels we don't report enough Australian news and* DWM *is still three months late in his newsagents. We're working on the latter, but subscribing is one solution; thanks to Dallas Jones and Ken McCrae we've covered more from 'down under' recently but more news is always welcome. Our Katy Manning interview comes direct from Australia next issue . . .*

Tony Curr *of Huddersfield enjoys* Travelling Companions *and hopes we'll include Zoe – we did, in* **Issue 125.** *"This actress never had the recognition she deserves for the exceptional skill, range and subtlety of her playing," he comments.*

Gareth Room *also asked David Howe to cut down on crotch jokes in his copy, so we've despatched a squad of Ogrons to tick him off. Finally for this month, our deepest apologies to the wife of the taxi driver who Tom Baker referred to in his panel at an American convention. "My husband is the world's No. 1* Doctor Who *fan," writes Edna Wellthorpe (Mrs), "but not any more now Tom Baker has exploited and humiliated him in front of 200 Yankee's (sic) (see Issue 161). My husband is a broken man, and we are divorcing thanks to Mr Baker.*

How dare you print the word STRIP in large letters on page 24? There are children reading you know."

Thank goodness for that. For a moment there I thought I was dealing with a party of shape-changing aliens on a space bus to Barry Island and someone was screaming in my ear . . .

[redacted]

ADDITIONAL INPUT

Episode Guide, Issue 162: ***Paradise Towers*** **had one day's location recording at a swimming pool at Elmswell House, Chalfont Street, Giles, Bucks in May 1987, as stated (aside from a gremlin number transposition) in the Location Guide, Issue 156.**

Nostalgia, Issue 162: the diary extracts for ***Marco Polo*** **were transmitted – these were simply not used in the novelisation. This is all David Richardson's fault, may he walk the Gobi Desert forever.**

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Issue 164

MATRIX DATA BANK

Photo © Barry Newbery

ZARBI PROBLEMS

Edward Robson from Wendover has a copy of the *Doctor Who and the Zarbi* Target novel in his collection, and it seems that this particular edition has an orange back, is the second impression (1975), cost 30 pence but has *no* Target logo on the spine. Is this a rarity and how did it came about?

I have not seen this particular fault before, so it could be a one-off – there are no others like it. On the other hand, there could have been a batch of incorrectly printed jackets that got onto the books, which is more likely. Even today there are faults on the Target covers at proof stage; for example, the *Mission to Magnus* cover (see *Off the Shelf*) has a number when it should have the 'Missing Episodes' flash. Generally, these are picked up and corrected before the books go on sale. Unless we get overwhelmed with letters from readers who have the same edition with the same fault, Edward's *Zarbi* is probably a rarity.

TIMELASH LASHED

Now a selection of questions about the Colin Baker adventure *Timelash*, from **Lucas Micromatis** in America. First, he wants to know if the referred-to meeting between the Third Doctor and Jo Grant with the Borad was ever screened on television. No: it was never screened, nor referred to, nor hinted at at any point previous to *Timelash*.

Secondly, Lucas asks what happened to the Borad? He was sent down through the Timelash to Scotland where he fell into Loch Ness. The inference is that he will thereafter be mistaken for the Loch Ness monster whenever he is seen, or perhaps he becomes the Loch Ness Monster. This doesn't seem as likely since he is man-sized and the monster is reportedly huge.

As Lucas points out, this story would seem to conflict with the facts presented in *Terror of the Zygons*, but I don't think that it does destroy continuity. After all, Loch Ness is a big lake (twenty four miles long, a mile across and seven hundred feet down at its deepest point) and there is plenty of room for any number of 'monsters' to lurk in its depths. Who is to say that the Skarasen and the Borad have not both been sighted as the monster?

Lucas' last question ponders the possibility of a Doctor/Borad rematch. I think the answer is yes, but the realisation will have to be left to the writers of the future.

LONGEST SCENES

Andrew Read from Norfolk asks which story has the longest scene. By this I assume he means a scene which is not interrupted by scenes set in other locations, in which case the longest I can think of is the very first episode, from when Ian and Barbara enter the TARDIS until the end – a total of about seven minutes, fifty seconds.

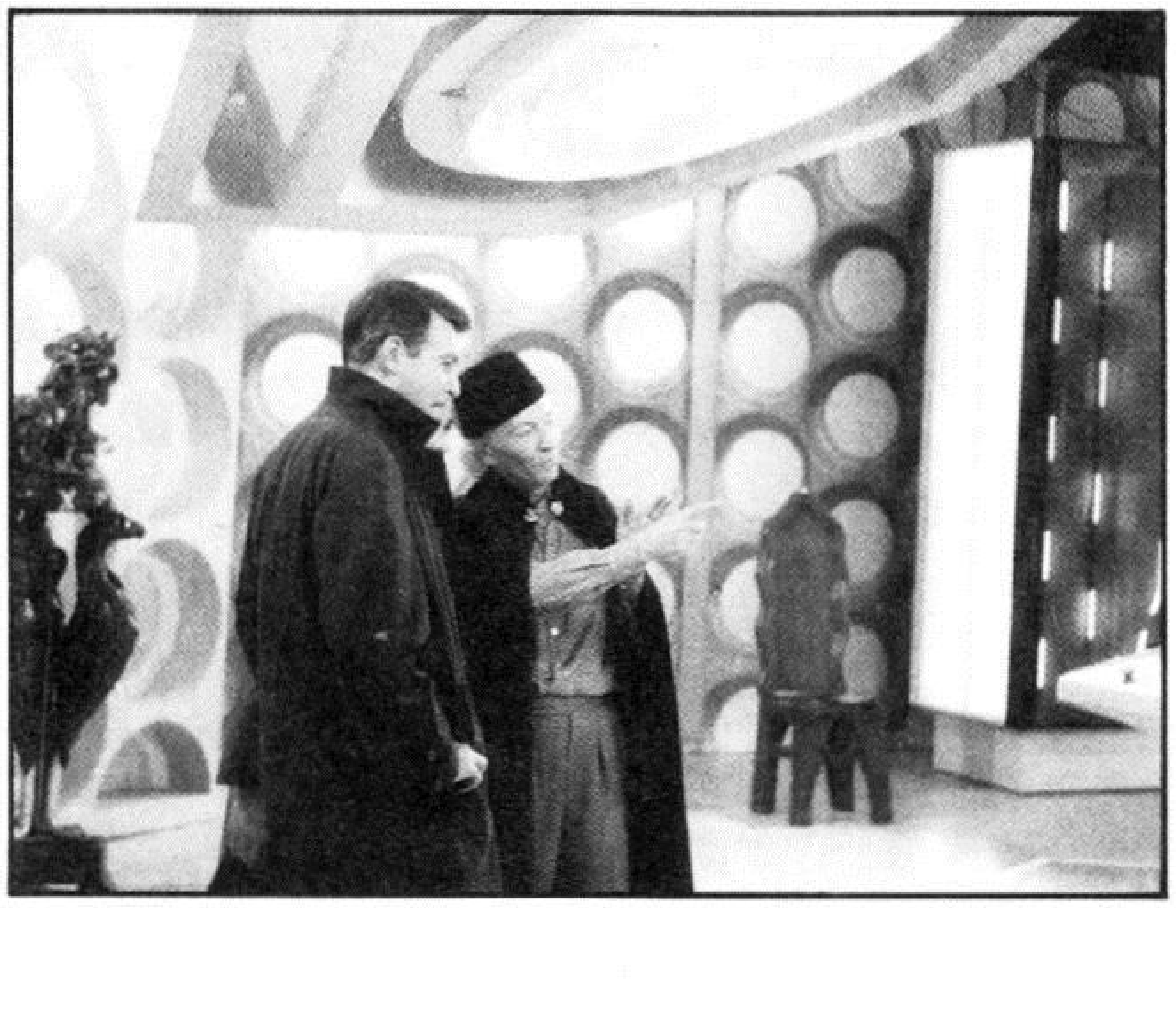

Photo © Barry Newbery

Andrew also asks if a stunt person was used in *Ghost Light* (no, there wasn't), adding that the story was "probably the most boring story for ages as it's got no action, and it's all in one boring old house, with a load of creepy crawlies and a bright spark with a weird voice!"

QUICK STUFF

Lee Sartain from Wiltshire writes to ask where *was* Moses when the lights went out (as asked but not answered in *The Mind Robber*). We think the answer is: In the dark. Any other offers?

Australian reader **Philip Bender** wonders how the Doctor and Jo got to Peladon in *The Curse of Peladon*, since the Doctor did not get his TARDIS working again until *The Three Doctors*. The Time Lords operated the TARDIS remotely and sent the Doctor to that troubled planet. Jo happened to be aboard at the time.

Robert Jenner from Reading asks about a memory he has of a *Doctor Who* episode breaking down. He thinks it was *The Creature from the Pit* or *The Invisible Enemy*. In fact it was *The Armageddon Factor* from Season Sixteen – the break occurred in Part Five as the Doctor is being escorted to the Shadow by the Mutes.

As far as I am aware this is the only time an episode has been interrupted in Britain, as opposed to rescheduled, which leads on quite nicely to a question from **Bradley Cooper** in Aylesbury who asks how *The Sensorites* could have been screened from the 20th of June to the 1st of August 1964 as that makes seven weeks and the story has only six episodes. On 4th July 1964 no episode was shown – the BBC's coverage of Wimbledon overran.

DATING THE DOCTOR

Finn Clark from Oxon asks if *The Power of the Daleks* was really set in 2020 and Roland King asks whether *The Seeds of Death* was set in the twenty-first century (as in the Doctor Who *Programme Guide*) or in the twenty-second Century (as in the *Encyclopedia of* Doctor Who).

I cannot find a reference to the 2020 date in any of the BBC-related reference material, but it may be in the BBC's own synopsis of the story. The first reference I can find is in the 1973 *Radio Times* Special and the BBC's synopses were used as reference for that publication. It is certainly not stated in the televised programme and so I am therefore of the opinion that the story remains undated. There is, however, a date stated for *The Seeds of Death* but this is not specific. When the TARDIS lands in Professor Eldred's museum, the Doctor talks us through a number of the exhibits. The latest one he sees is an Ion-Jet rocket from the twenty-first century, so it is set in that century or later.

Matrix Data Bank compiled by David Howe.

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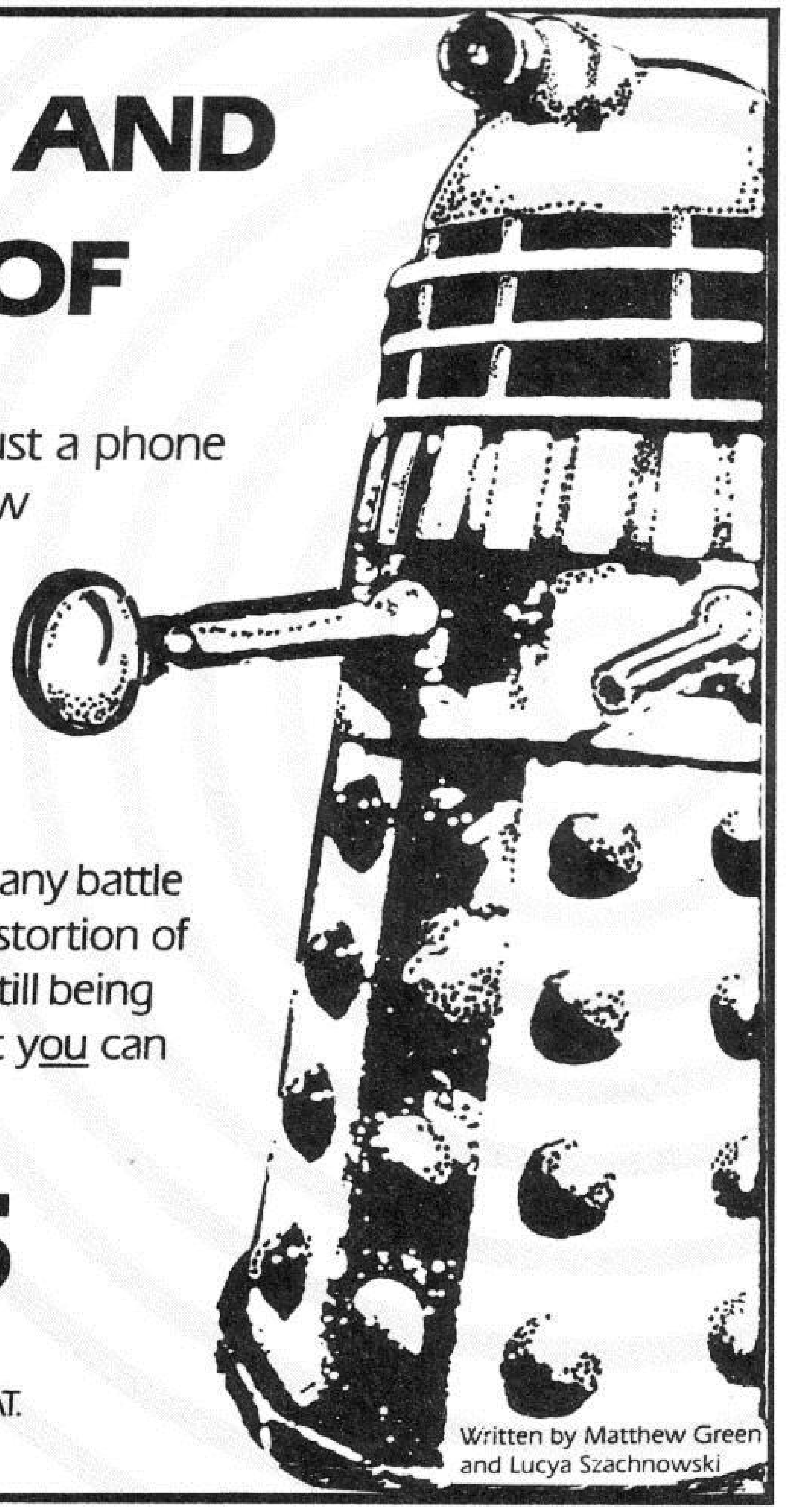


Written by Matthew Green and Lucya Szachnowski

OFF THE SHELF

Gary Russell picks his way through the latest offerings in the world of *Doctor Who* print and video . . .

If I was asked to list the major adversaries of the good Doctor, they would be Daleks, Cybermen, Ice Warriors and Sontarans. I suspect that the majority of fans older than the programme itself would agree with me. These "big four" have all fought the Doctor more than twice and all have quite complex histories and backgrounds. However, only one race has had that continuity and depth established only by their creator – the Ice Warriors, whose every appearance, progression and motivation was scrupulously penned by the late Brian Hayles.

Because of Hayles' attention to detail, no errors occurred. No Ice Warrior, whether lowly guard or supreme Grand Marshal ever acted remotely out of character. Every motivation was carefully planned and reasoned. The four Ice Warrior stories all featured the Ice Warriors' at their best, simply because no one ever interrupted Hayles' own flow.

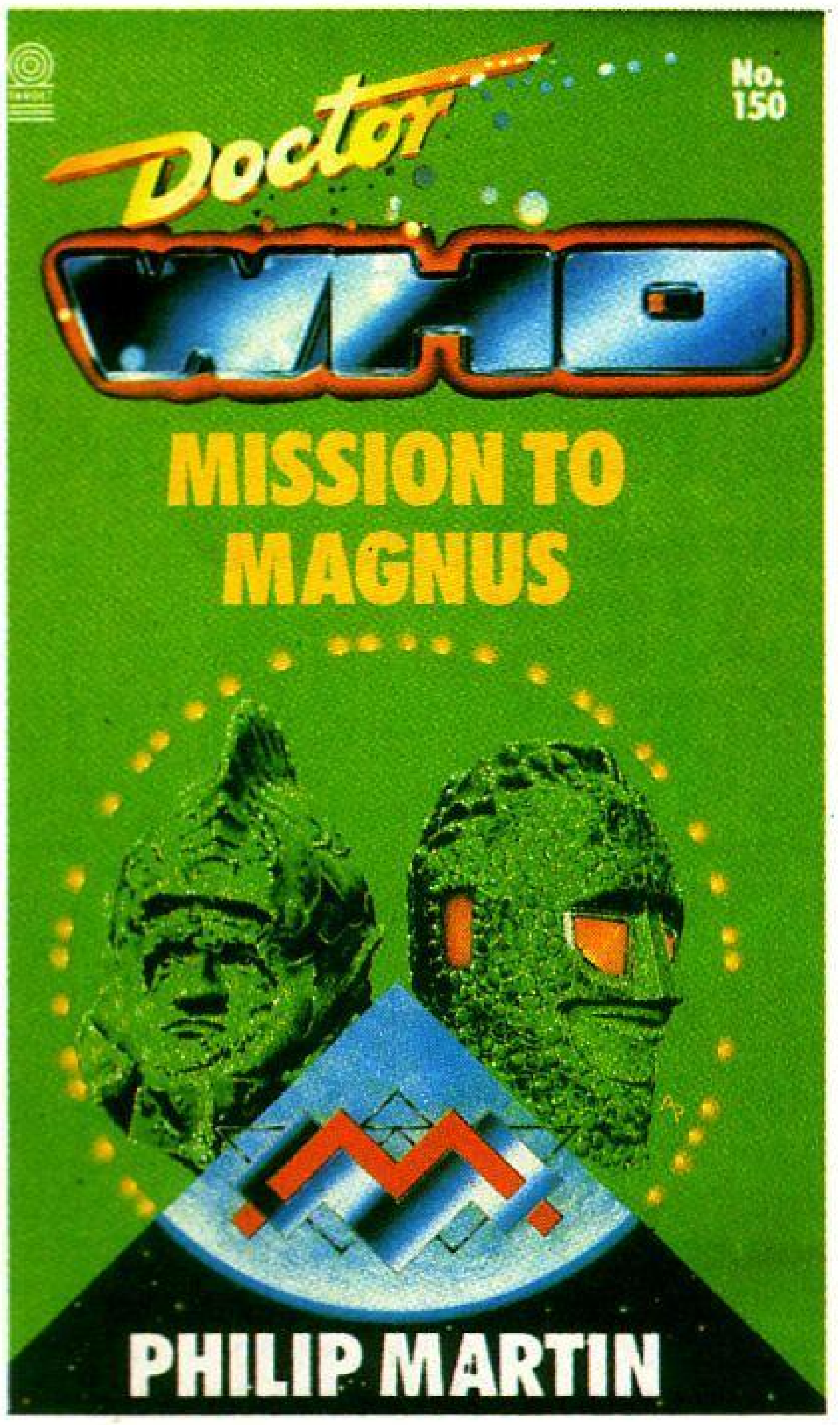
This would have changed in 1985 if Season Twenty-Three not been delayed at the instruction of He-Who-Would-Be-Reith, Michael Grade. *Mission to Magnus,* Philip Martin's sequel to *Vengeance on Varos,* would have featured not only the return of his own creation, Sil the Thoros Betan, but also his attempt at furthering the mythos of the Ice Warriors. Instead, we have had to wait until 1990 (suffering *Mindwarp* in its stead) to read Philip Martin's novelisation of the accepted script, part of (and the last of?) Target's *The Missing Episodes* series of novels.

Magnus would have made four rather traditional episodes of *Doctor Who,* very unlike Martin's other scripts for the series and more like *The Ultimate Evil.* The Doctor and Peri are forced to arrive on a planet where the strong enslave the weak – which the Doctor seeks to change. Then there are the alien invaders who want to change the world and subjugate everybody – which the Doctor wants to stop.

The various characters he and Peri encounter along the way are not too original, but have sufficiently motivated reasons for doing what they do. There's the young Vion, rebel and male, fearing his female overseers and the harsh sun of the above ground world which he is told would char his body in seconds. Then there are the three "villains" of the piece: Rana Zandusia, matriarch of Magnus and leader of the Seven Sisterhoods (an ideal part for Stephanie Beacham) and her two associates Jarmaya, her rather bullying number two, and Ulema, the psychic who reads minds (but enough to stop the Doctor?).

On the Ice Warrior side there's Ice Lord Vedikael, a sort of colourless Vaarga or Slaar, lacking the depth or intelligence of either, and his handful of warriors, led by Jarga. Philip Martin sadly captures none of the pride or militaristic prowess that made the Ice Warriors so successful twenty years ago and as a result they become mere cyphers – alien invaders that could be anyone.

No real attempt is made to describe them and less use is made of their heritage or nobility than I would have thought possible. Presumably, this story takes place long before the Peladon sagas and as Varga in *The Ice Warriors* had no masters to report to, Vedikael's recognition of the Doctor as a regular enemy of his people implies further early Martian tales of which we've yet to hear. Personally, I hope Philip Martin is not the scribe who faces the task.



Ice Warriors aside, *Mission To Magnus* is a very good, if pedestrian, story. I especially enjoyed the idea of the Sisterhood managing to break into the TARDIS and accidentally shooting themselves into the future, thus removing themselves as protagonists for the second half of the story, and allowing the Martians to take centre stage. Sil is the cause of both events – yes, he is indeed manufacturing woolly jumpers for the Ice Warriors, but as you read the book, you'll realise that's not as silly as it sounds. In fact, it is highly enterprising and shows him as a ruthless dealer who takes advantage of situations, rather than the bumbling foil for other character's jokes as seen in *Mindwarp.*

The only oddity in the story is the inclusion of a Time Lord from the Doctor's academy days at the start of the story. Anzor is both superfluous to the story's progression (the Doctor did not need Anzor's "help" to get to Magnus, he could have just landed). I think Philip Martin thought so too and so he takes him out of the narrative in such a way you remain thinking – "Oh any minute now, Anzor will reappear, probably in collusion with Vedikael", but it never happens – Anzor just disappears. Because he has played no major part in the narrative once you realise that is it, you don't really care. This is a shame as his background and influence on the Doctor is very amusing – and puts quite an interesting theory forward as to why the Sixth Doctor was as antagonistic as he was.

Possibly the most interesting thing of all about *Mission To Magnus* is the trait it shares with both *The Ultimate Evil* and *The Nightmare Fair* – it is a story without the influence of Eric Saward's injection as script editor and perhaps this is why we see a better relationship between the Doctor and Peri – indeed the Doctor and all the characters. He's made out to be blustering, vain and frequently obnoxious, but never the dislikeable character he was on television. The only times I feel Colin Baker's Doctor showed anything approaching the warmth three *Missing Episodes* novels have given him was in the scripts that Pip and Jane Baker wrote for the series.

Mission To Magnus is a pleasant if none-too-deep tale of the Sixth Doctor and probably works better on page than it would have on tv, but is a welcome and worthy addition to the Target range. To top it all off, Alister Pearson has done the sort of cover that he is best at – uncluttered and colourful. He also paints Ice Warriors well. Much better than Philip Martin writes them!

THE BRAIN OF MORBIUS

Alister Pearson has also contributed his skills to the latest BBC Video releases but probably much to his satisfaction, he's been allowed to use colour once again! First there's the re-release of *The Brain of Morbius,* available at £9.99 for the first time. The major difference between this version and the original release in 1985 is that it is complete, running its full four episodes – not a substandard sixty minute compilation. Even better news is that this is the first colour story they've released that still ▶

has its episode credits intact, as opposed to editing the four episodes together, a policy that will hopefully be maintained on future releases.

The Brain of Morbius, never one of scripter Terrance Dicks' favourites, is basically a reworking of Mary Shelley's *Frankenstein* story. In it, the insane Doctor Solon will go to any lengths to find the right head, while trying to build a new body for his Time Lord mentor, Morbius. When the Doctor arrives with Sarah at the unseen direction of the Time Lords, his head proves the perfect candidate and in no time at all, he's drugged, teleported into the paranoid clutches of Sisterhood of Karn and nearly burnt at the stake. Sarah bravely rescues him and gets temporarily blinded for her troubles, meeting the disembodied Morbius in this state. The villainous Time Lord is a character one step short of a staircase, who gets further jumbled up when Condo decides to use his brain as a floor cloth.

A great deal of *The Brain of Morbius* is carried by the acting talent on display. Of special note is the super portrayal of Solon by Philip Madoc, Cynthia Grenville as Marn (when this was originally broadcast in Britain, she would turn up four hours later on ITV as a warder in the prison series *Within These Walls,* looking twenty years younger. Full marks to the BBC's make up crew for ageing her so well) and the late Michael Spice who voiced Morbius. Speaking through an electronic voice box and having no physical presence, yet still managing to be convincingly evil is no easy task. Spice brings it off wonderfully.

The show does have a few let downs. The easy final despatch of Morbius is unconvincing in both script and special effects execution, and of course the infamous mind battle sequence between the two Time Lord's is confusing, if not downright silly. Somewhat sensibly in his novelisation, Terrance Dicks manages to imply that the faces after William Hartnell's Doctor are Morbius' and that's why he loses. Overall I enjoyed *The Brain of Morbius* much more than I did back in 1976, but it is by no means the best example of a Tom Baker/Philip Hinchcliffe story.

THE FIVE DOCTORS

Also severely edited on its initial release for no readily apparent reason was BBC Video's *The Five Doctors*. Again this new version sees it at £9.99 for the first time and it is fully restored to it's original glory. I must be one of a handful of jaded, nay aged, *Doctor Who* fans who still thinks that this special ninety minute story which celebrated the show's twentieth anniversary is still pretty darn good, a splendid romp with lots of guest stars, monsters and cameos. It even managed to further the mythos of the Time Lords themselves.

Here we see a reduced Council – most of them presumably having been zapped in the Death Zone, a regenerated Borusa with a twisted mind and cotton wool in his mouth and the sarcastic old Castellan finally getting his come uppance. Anthony Ainley's Master finally meets the Third Doctor and it's fun to see old friends like Sarah Jane and Susan, the latter of whom manages to trip over and twist her ankle as convincingly as ever. The Brigadier is also in evidence and there's even a glimpse of *Shada*, featuring Tom Baker and Lalla Ward punting on the Cam.

Okay, so it has a few negative points: the extremely thick Cybermen, the Ho-Ho-Ho Rassilon Pantomime King, the Second Doctor's ability to remember events from *The War Games* which can't have happened to him yet. These are far outweighed by the show's good points. Whilst appreciating Robert Holmes' reservations about the show – indeed, he turned down the option to script it because John Nathan-Turner and Eric Saward wanted too much history in it for his liking – I congratulate Terrance Dicks for managing to take an apparently impossible task and melding it together so successfully, (it was Eric Saward and not Mister Dicks who wrote the sequence where the Second Doctor met Jamie and Zoe) and entertainingly.

As I said, both videos come in Alister Pearson covers. I have to express disappointment with *The Five Doctors* cover, which is a bit off, especially the Baker and Davison portraits, but *The Brain of Morbius* is superb and highly evocative of the story – moody but sharp.

Finally, rumours abound as to next year's releases. They may include *City of Death*, *The Krotons*, *The Masque of Mandragora*, *The Mutants*, *The Keys of Marinus* and *Claws of Axos*, but more exciting than that is the planned release of a re-edited *The Curse of Fenric* in February, or perhaps even earlier. Plenty to look forward to! ◆

EPISODE GUIDE

SEASON 26: SYLVESTER McCOY

Code	Story Details	No. of Episodes	Novelised by	DWM REFERENCES			Original transmission dates (First and Last Episodes)	Notes
				Archive	Nostalgia	Flashback		
7N	**BATTLEFIELD** by Ben Aaronovitch Dir: Michael Kerrigan	4					6.9.89 27.9.89	Location recording around Rutland Water with the return of UNIT and Brigadier Alistair Gordon Lethbridge-Stewart (Nicholas Courtney). Jean Marsh played Morgaine, Christopher Bowen, Mordred and Angela Bruce, Brigadier Winifred Bambera.
7Q	**GHOST LIGHT** by Marc Platt Dir: Alan Wareing	3					4.10.89 18.10.89	Ace is confronted by her past. Exteriors shot during the recording of *Survival.* Ian Hogg played Josiah Samuel Smith, John Hallam, Light.
7M	**THE CURSE OF FENRIC** by Ian Briggs Dir: Nicholas Mallett	4					25.10.89 15.11.89	A story whose recording was plagued by sudden weather changes! Nicholas Parsons played the Rev. Wainwright, Dinsdale Landen Dr. Judson and Alfred Lynch, Commander Millington.
7P	**SURVIVAL** by Rona Munro Dir: Alan Wareing	3					22.11.89 6.12.89	All location story recorded in Perivale and Dorset. Anthony Ainley returned as The Master with Julian Holloway as Sergeant Paterson. Lisa Bowerman, Karra and William Barton, Midge.

NOTE: Producers (Prod) and Script Editors (S.E.) are only listed once until they change. **BBC Archives:** All episodes exist in broadcastable format from 4A onwards. **DWM:** Letter prefixes indicate a reference to a Special (e.g. A/S89 – Anniversary Special 1989).

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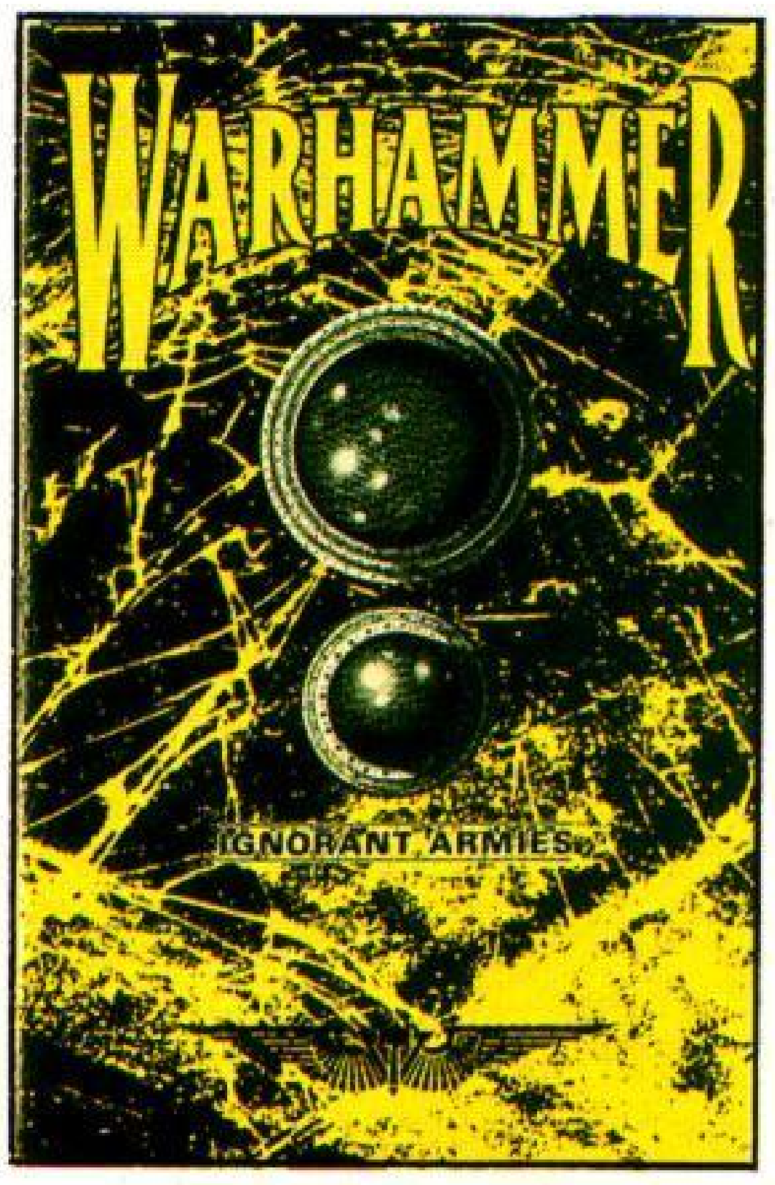
John Gilbert, *Fear*



IGNORANT ARMIES - Vukotich the mercenary and the nobleman Johann pursue the dread Champion of Chaos, Cicatrice, into the nightmare landscape of the Chaos Wastes - Gotrek the Trollslayer is stranded in the sinister depths of the Reikwald Forest on Geheimnisnacht Eve - plus six other stories of high adventure and dark magic in the fabulous Warhammer world.

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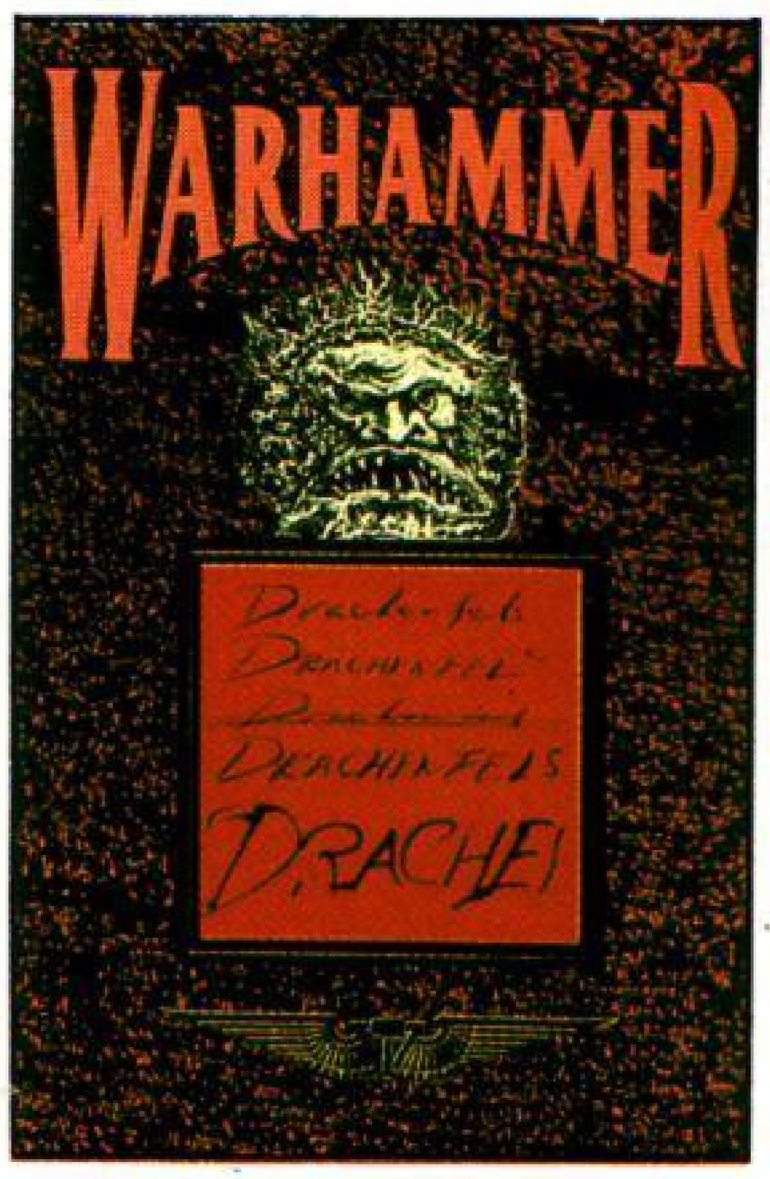
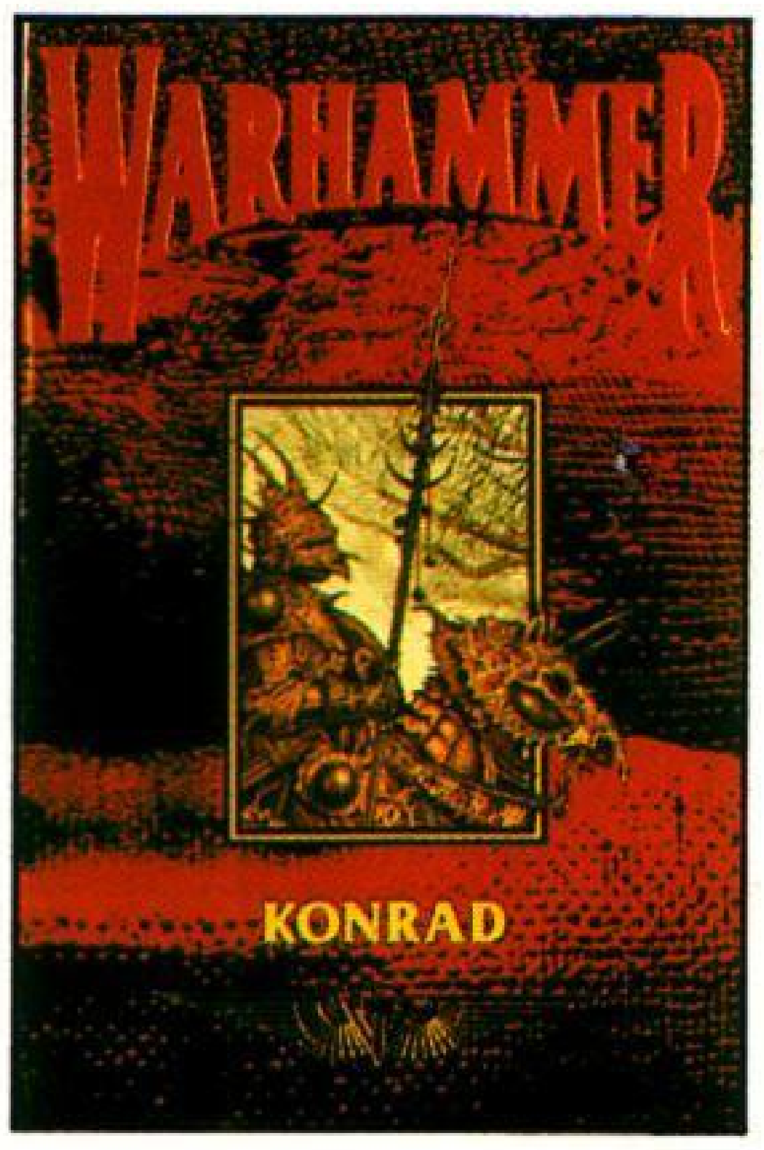
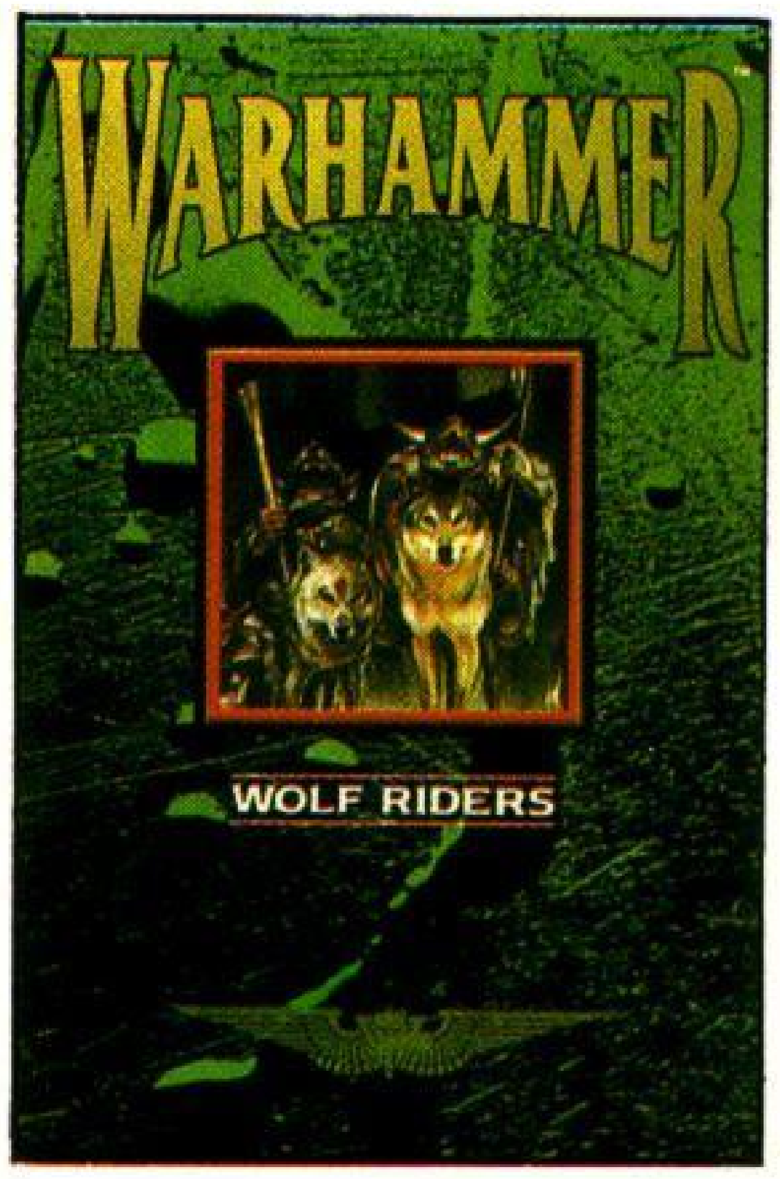


DRACHENFELS - Genevieve the vampire and impresario Detlef Sierck are trapped in the Fortress of Drachenfels, as its ancient master the Great Enchanter, prepares to rise from the grave and spread a new age of darkness across the Warhammer world.

"A thoroughbred supernatural adventure." John Gilbert



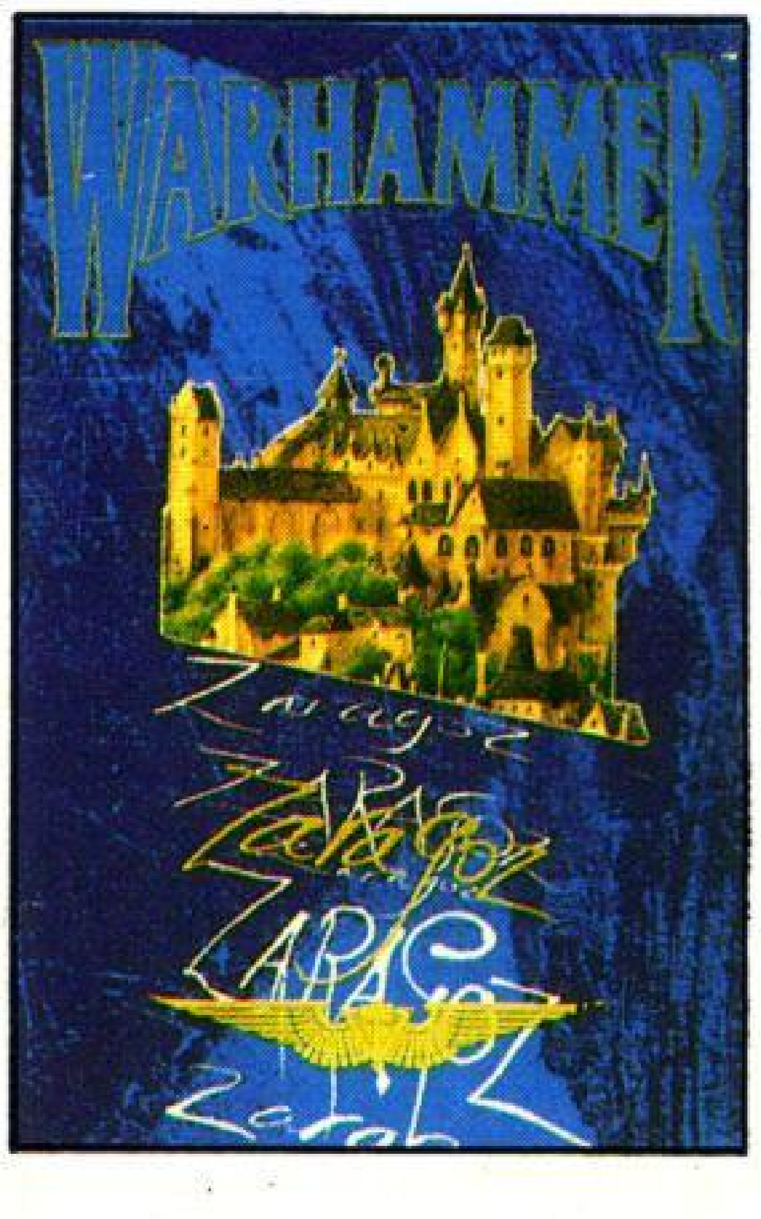
KONRAD - The first volume in the epic *Konrad* trilogy. The hero Konrad fights his way across the war-torn Warhammer world in his quest for vengeance and the secret of his own mysterious past. Konrad's adventures continue in Shadowbreed and Warblade.



WOLF RIDERS - Gotrek the Trollslayer's quest for death takes him into the strife-torn heart of the Border Princes - Sam Warble, halfling investigator, finds sinister Dark Elves at work in the port city of Marienburg - plus six more action-packed Warhammer stories.

"Irony and grue occasionally give way to humour in this volume, which has a fine spin-off from Jack Yeovil's Drachenfels ('No Gold in the Grey Mountains')."

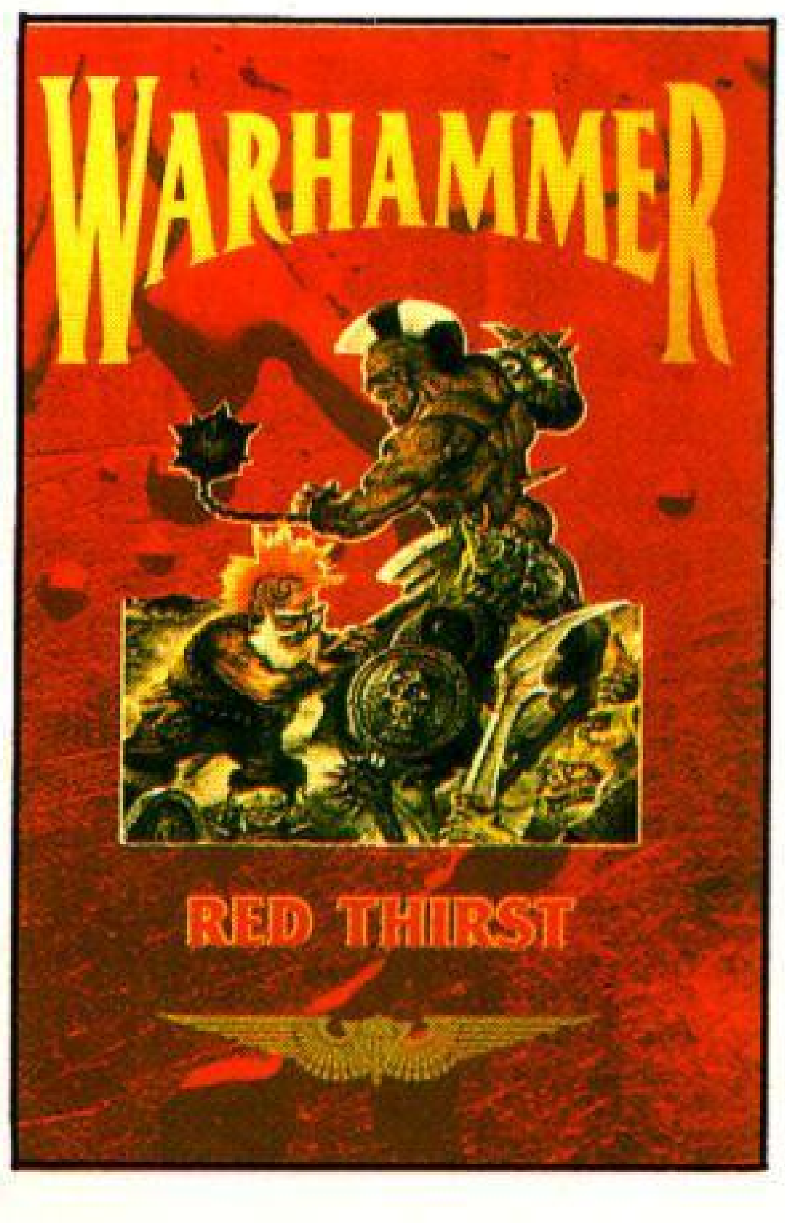
Faren Miller, *Locus*



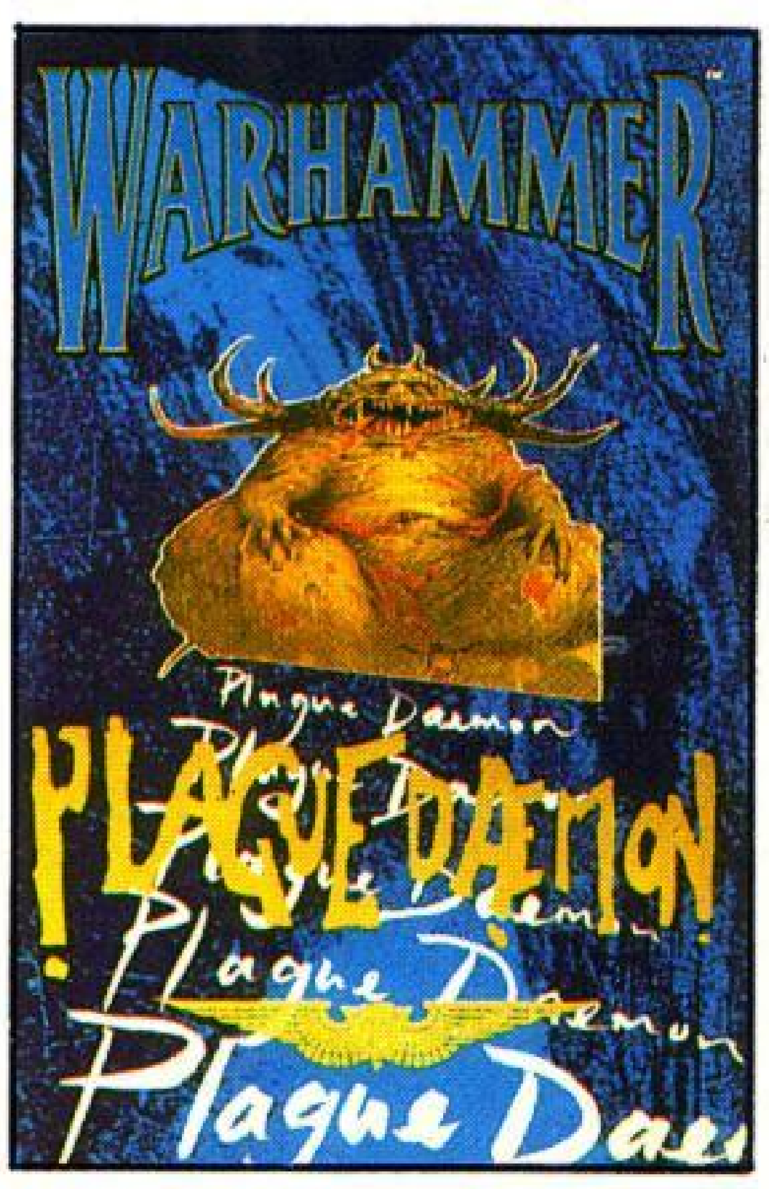
ZARAGOZ - The minstrel Orfeo in a nightmare conspiracy of evil in the labyrinth of Zaragoz. The first in the Tales of Orfeo trilogy.

"A highly enjoyable fantasy novel...Strongly recommended."

Phil Stephenson-Payne, *Locus*



RED THIRST - The vampire Genevieve and Vukotich the mercenary must race against time and a deadly killer to save The Empire from the threat of Chaos - Gotrek the Trollslayer seeks his own doom in the depths of a haunted dwarf stronghold - Sam Warble, the halfling investigator is blackmailed into facing the most powerful Elf Lord in the Old World - plus three more exciting Warhammer stories.



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